SHOWTIME

THE TOP FILM MONTHLY

NOVEMBER 1965 1/-

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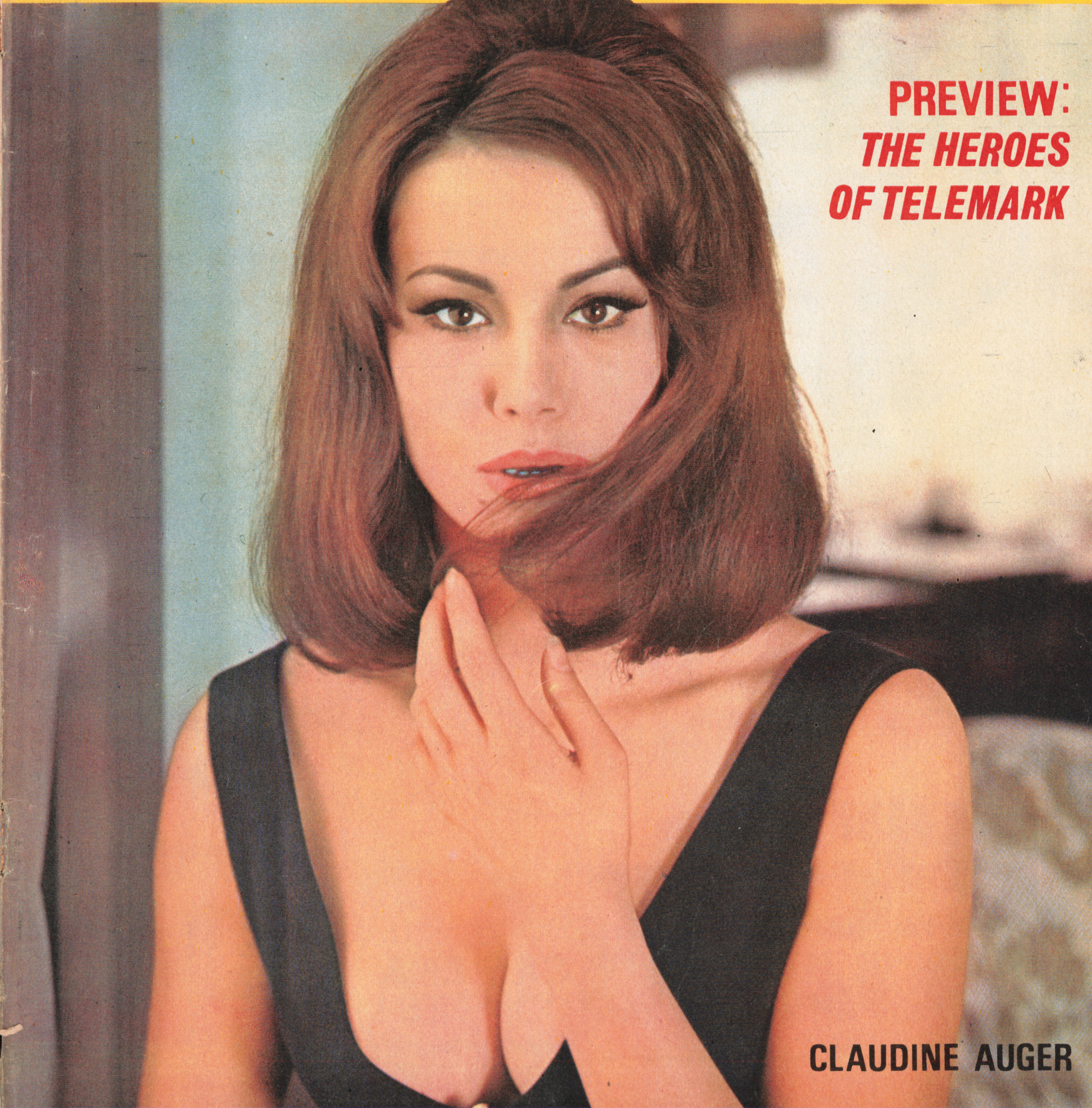

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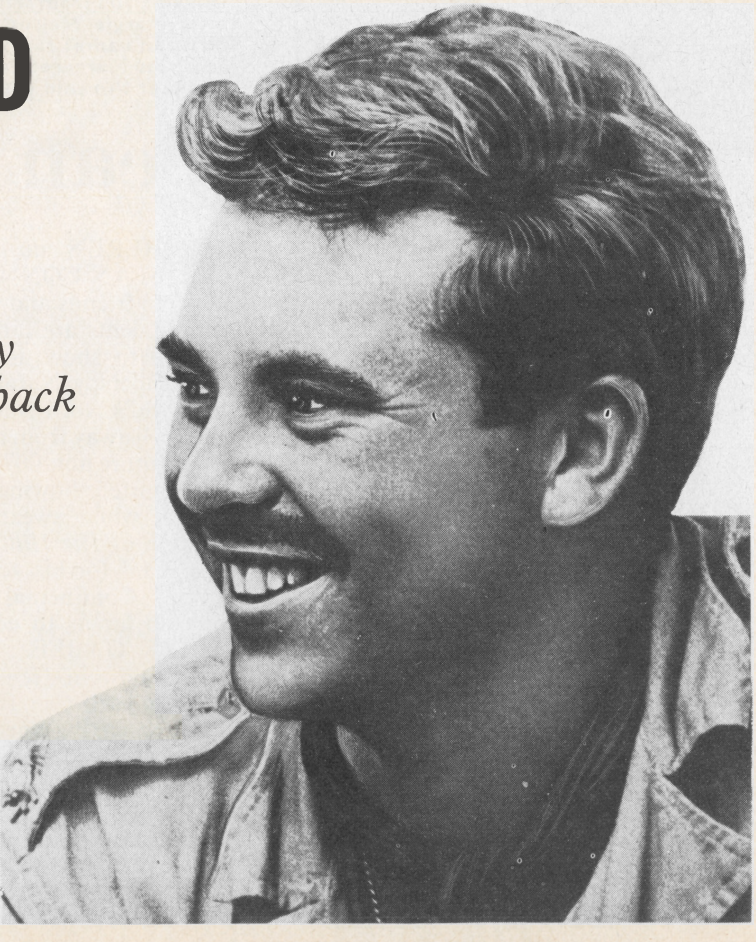

SHOWTIME
THE TOP FILM MONTHLY

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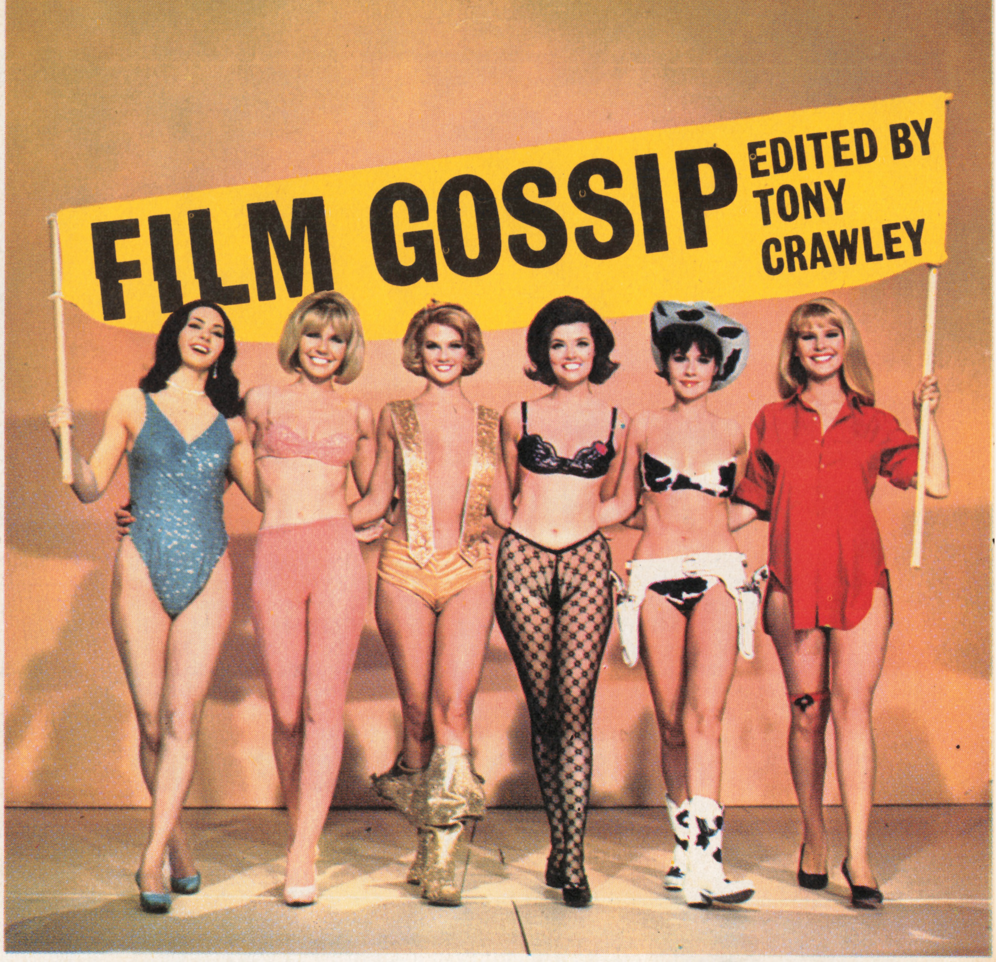
Cover:

CLAUDINE AUGER
(Photo: Pierluigi)



Carrying my banner are the comeliest young actresses I've seen recently. And Dean Martin agrees. So he should. They're his "Slaymates" after all; his companions in arms (of both physical and lethal variety) when Dino joins the spy-game as Matt Helm in *The Silencers*.

Slaying you from left to right are: Mary Jane Mangler, who can do my mangling any time; Margie Nelson, a sight to gladden any eye; Marilyn Tindall, worthy of her Christian name; Jan Watson, hmm, very elementary; Barbara Burgess, with the BB form; and Margaret Teele, who'd look good even in my old shirts. When the film arrives next year I'm told you'll be seeing even more of these lasses. If that is possible!

Sean plays a beatnik

THERE'S no doubt about it. SEAN CONNERY has proved to friends and foes alike that his acting talents are far wider than he is allowed to show as that well-known suave superspy. Naturally enough then, the world's No. 1 star is determined to steer well away from his world image in all his future non-007 films.

He started showing his versatility, of course, while sweating through the exertion of *The Hill*. It won him new fans. Fans for his acting, not his sex-appeal. Continental critics, in fact, went so far as to compare him with CLARK GABLE.

And now in New York, Sean has taken himself ever further away from Bondery—as a grubby Greenwich Village beatnik poet chasing JOANNE WOODWARD in *A Fine Madness*.

"Ironic title," remarks Sean. "That's exactly what many people think it is for me to be taking a break from Bond now, when the box-office returns are so smashing. But we Scots have a reputation for being a canny race. I'm gambling on that reputation."

Not that Sean is leaving the Bond series; he has two more to make under his original contract. "Don't think I'm not enormously grateful for the success of the series—and my swelling bank account," he adds. "But it is really inhuman-Bondage to be tied up on one film and one character for six months out of one year.

"There is precious little time left for any private life or to achieve a creative career when one is identified with only one characterisation. That's why I need to break away into different roles. Then with each succeeding Bond, I should be a better actor."

After poetry among the Village beatniks, Sean dons his spy-suit once more and goes *On Her Majesty's Secret Service*—which features 13 girls, no less. Thirteen!

Meanwhile, I understand that GEORGE CUKOR, the *My Fair Lady*

Continued on page 7

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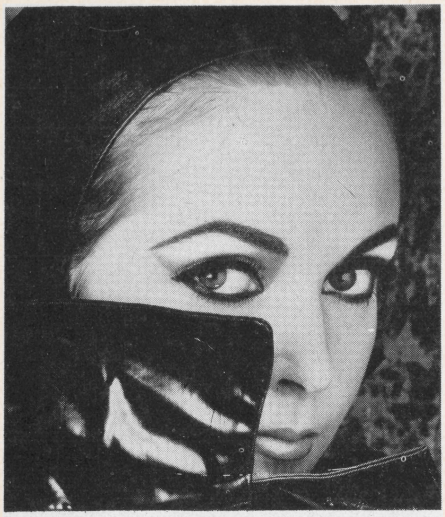

Dare to be Devastating

The swing is to sophistication: out goes the baby doll look, in comes 'Spy Eyes'. Created by Eylure's David and Eric Aylott, it's a provocative look, cool and calculating—yet subtle enough even for daytime encounters. Gives you an air of intrigue that the unsuspecting male finds utterly demoralising.

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FILM GOSSIP continued

from page 4

director, is after Sean for the title role in his coming production, *The Nine Tiger Man*. Mr. Cukor is also chasing both ELIZABETH TAYLOR and AUDREY HEPBURN for this one—a rather sensuous *Fanny Hill*-like romance in nineteenth-century India.

A PAIR OF TWINS, AGED 67, MAKE THEIR DEBUT IN **ROCK HUDSON'S** *BLINDFOLD*—PLAYING HUSBAND AND WIFE. THEIR NAMES ARE **FLORENCE AND LAURENCE TORRANCE.**

In *The Night Of The Generals*, PETER O'TOOLE plays Nazi Gen. Tanz—"who looked," says the book, "like a statue portraying heroism." Someone must have seen *Lord Jim*!

On this month's cover...

CLAUDINE AUGER, the French actress who makes James Bond sit up and take notice in *Thunderball*.

At 23, Claudine is amazingly mature. "Girls grow up quickly in France," she says. "We like to be thought sophisticated."

Showtime's cover shows that this intelligent and charming girls lacks nothing in beauty and sophistication. Bond is not the only man she is likely to impress. Which is why we have put her on the cover . . .

NOW IT CAN BE TOLD DEPT: AS WELL AS REFUSING THE HENRY HIGGINS PART IN *MY FAIR LADY*, CARY GRANT HAD PREVIOUSLY TURNED DOWN *THE MUSIC MAN*. HIS COMMENT AT THAT TIME: "*NOT ONLY WILL I NOT DO IT, BUT IF YOU DON'T USE* ROBERT PRESTON, *I WON'T GO TO SEE IT*."

INGRID BERGMAN seems to stay away from films all too often these days. Fortunately she's back now in

The Visit—as the richest woman in the world, and a nasty one at that. Critics and fans say that Ingrid could never play a bitch—she proves them wrong here, with a remarkable performance.

New role for DALIAH LAVI—witness in a Tel-Aviv court wrangle about her Israeli contract. She stood and testified for three hours in a hot, packed, excited court-room until the whimsical judge remarked how tired she must be. "The witness," quoth Justice Cohen, "may sit down—if her pretty dress, tight as it is, allows her to do so!"

Director GOTTFRIED REINHARDT tells me he's eager to work with SIR ALEC GUINNESS again. Having persuaded the knight to return to comedy in *Situation Hopeless But Not Serious*, he now wants him and PETER O'TOOLE for *A Tale Of The Vienna Woods*. Meanwhile, Gottfried needs another BIG star . . . for *The Wayward Elephant*!

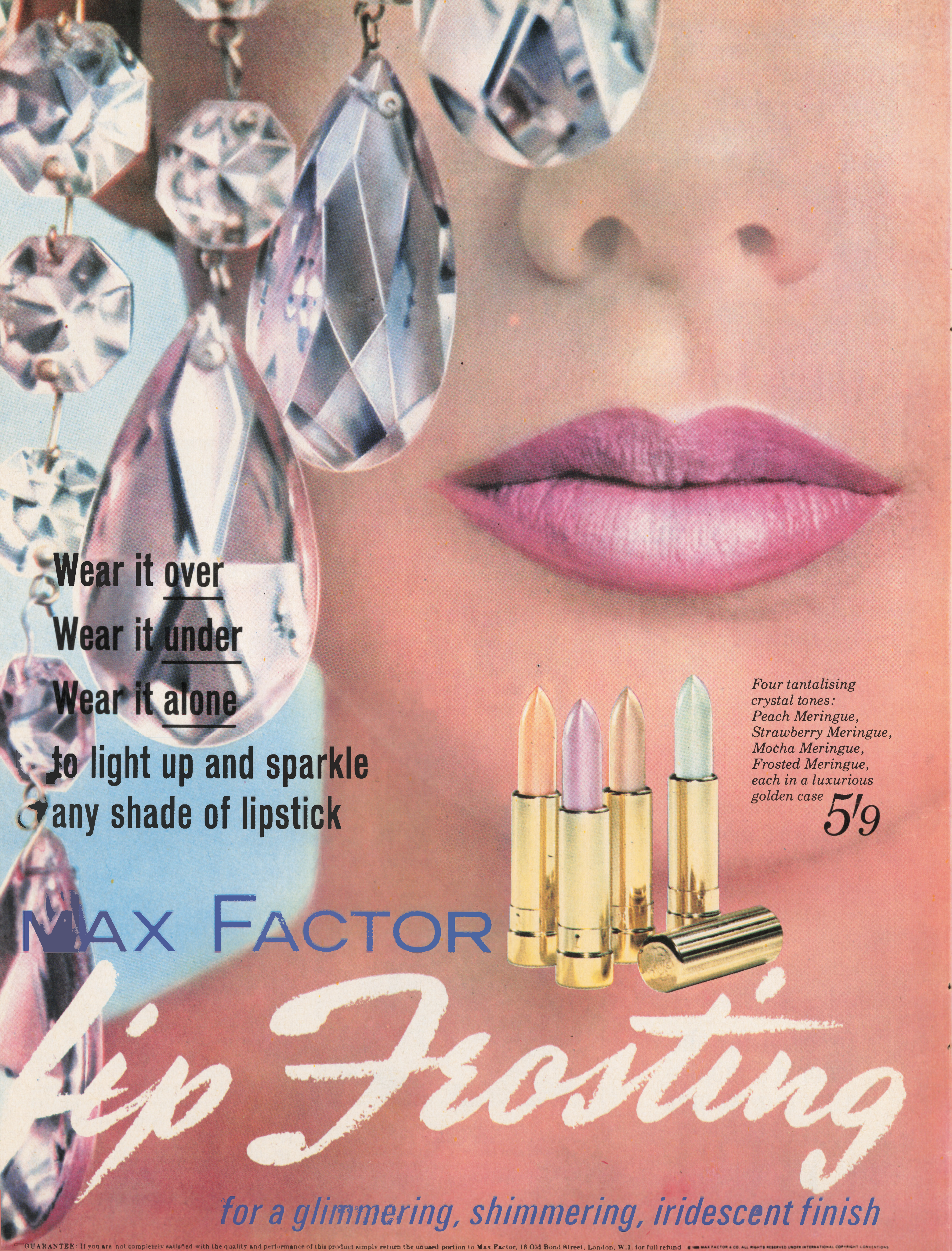
Hollywood's most in-demand young actress—JANET MARGOLIN, the girl from *David And Lisa*. This month she co-stars with Marlon Brando and the "new Brando", Michael Parks. And now Steve McQueen has signed her for *Nevada Smith*.

NATALIE WOOD is still very tight-lipped during interviews. Recently a scribe asked her: "May I quote you as agreeing that you are talented, beautiful, homespun and likeable?" *Nattered Nat: "No comment"*!

Odd awards: JANET LEIGH has won the Good Egg Award for her services to child and mental health charities . . . GLENN FORD got the Golden Spurs (he's already won two sets of Silver Spurs) for his "*contributions in furthering the image of the American Westerner*". How about some Golden Lips for MARCELLO MASTROIANNI as the screen's best lover?

●GEORGE CHAKIRIS has finally returned to work—as *The Mona Lisa Thief* with MARINA VLADY in Paris and Rome.

Continued on page 9



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FILM GOSSIP cont'd

from page 7

I ASKED WRITER **FREDERICK RAPHAEL** IF HIS STUNNING FILM, *DARLING*, WAS BASED, IN FACT, ON ANY PARTICULAR DARLING'S REAL LIFE. HE COUNTERED WELL. "WHEN I SAY 'NO'," HE SAID, "YOU'LL HAVE TO UNDERSTAND I MEAN 'YES'."

●**Latest in film titles:** *20,000 Bikinis Under The Sea . . . The Incredibly Strange Creatures Who Stopped Living And Became Mixed-Up Zombies.*

Now JOE LEVINE is aiming to beat WALT DISNEY in cornering the family market. Joe begins with *The Daydreamer*, using the "animagic" technique of dolls, in a fantasy about the teenage Hans Christian Andersen. In typical Levine style, top stars galore are involved—providing voices for the dolls, which will look like them . . . They include HAYLEY MILLS, TALLULAH BANKHEAD, BORIS KARLOFF, VICTOR BORGE, TERRY-THOMAS and BURL IVES.

●One of DYAN CANNON's last jobs before marrying CARY GRANT was wooing GENE BARRY in his new TV series, *Amos Burke* (wait for it) *Secret Agent*.

Another spy-girl and this time she's Danish. Her name is Lotte Tarp and she appears in *The Case Of The 44's* with Ian Carmichael.

"A SHOCKER sure to quicken the pulse!" TIME MAGAZINE

"SIT TIGHT, THIS FILM OUTDOES HITCHCOCK...HAS YOU CLINGING TO THE ARMS OF YOUR CINEMA SEAT...I GUARANTEE IT WILL LEAVE YOU LIMP" JEFFREY BLYTH, DAILY MAIL

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CARESS FOR ZOOIE SCOTT

Top Recording Star Zooie Scott gets mobbed wherever she goes. Has to live her life in the public eye. With no time to fuss she always has to look good.

We photographed her on a busy working day to find out just how Zooie keeps her cool, calm and collected look.

CARESS FOR ZOOIE SCOTT

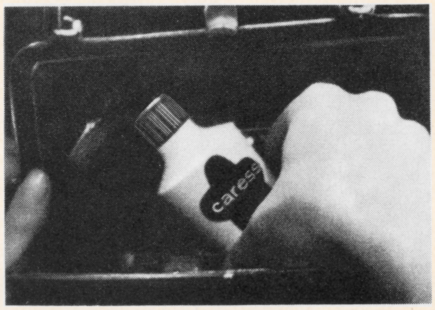
Zooie's on-the-move. On the way up. Zooie cuts another great chart topper at a gruelling session at the recording studios.

CARESS FOR ZOOIE SCOTT

After the session Zooie gets together with her manager Tony Kenyon. While she chats to him about her new American tour Zooie checks her hair.

Zooie sprays with Caress. It's the only hair spray she'll use. Keeps her hair swinging in shape. Now we were beginning to learn the secret of the Zooie Scott look.

Zooie slips the puffer pack of Caress back into her bag. She takes it with her wherever she goes.



CARESS FOR ZOOIE SCOTT

Fans mob Zooie as she and her agent fight their way through to a taxi.

Zooie and her manager talk over the next contract.

Fans rush Zooie as she leaves the studios . . .

Zooie stays unruffled.

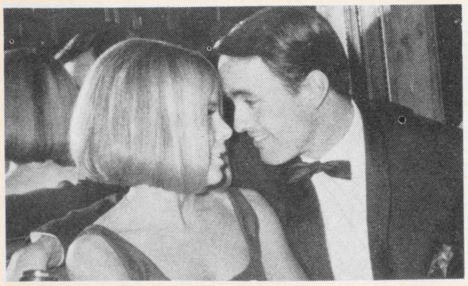
Zooie looks cool. No wonder, she relies on Caress!

Zooie and Peter do the 'swim' at London's exclusive "White Elephant" club.

No wonder Zooie uses Caress for her hair when this is what it has to stand up to.

CARESS FOR ZOOIE SCOTT

Out-on-the-town Zooie has a special date with TV star and disc jockey Peter Whitford.



Zooie looks radiant. (Zooie and Peter have been dating pretty steady for a while now but we still had the "Good Friends" treatment from both of them.)

Even brushes with over-enthusiastic photographers leave Zooie unruffled and her hair looking smoothly in place.

Caress makes sure of that.

CARESS FOR ZOOIE SCOTT

Caress holds hair beautifully. Keeps it looking just the way you want it to. Never sticky. Never dulling. Zooie believes in Caress. Wherever Zooie goes a pack of Caress goes too. Keeps her hair smooth all day long. It's Zooie's secret. Why not make it yours.

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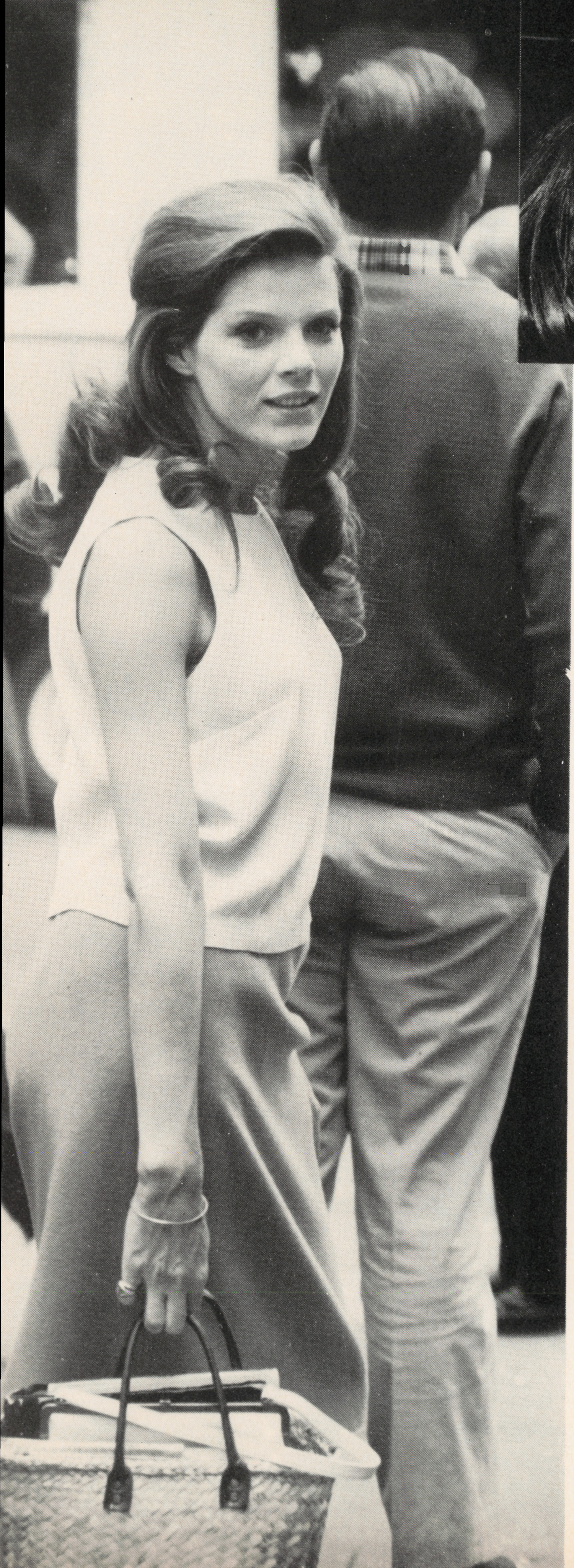
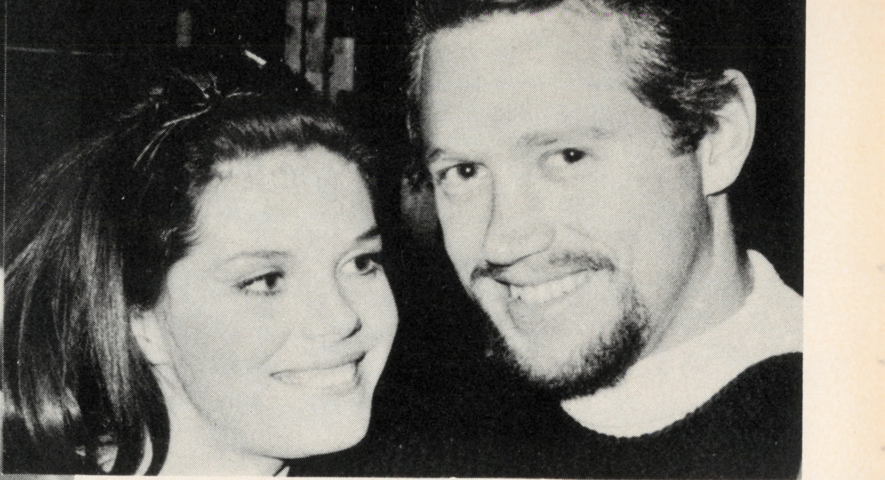




Samantha with her husband, Tom Stern. They get on perfectly—despite their horoscopes. In September they had their first child.

A PISCES who is "fey" married an "earthy" Sagittarius in London recently. Neither the stars in heaven nor producers in Hollywood could keep these fated lovers apart.

The Pisces is Samantha Eggar, whose role as an entrapped beauty in *The Collector* is creating Oscar talk. "Pisces (a person born between 20th February and 21st March) is fey, you know," she tells those uninitiated to the mysteries of astrology, and, as she does, her Hepburn-like features take on ethereal softness.

"Pisces is not really of this world. Artistic. A person of good basic impulses but easily led astray by the advice of others. But Pisces simply does not go with Sagittarius (a person born between 23rd November and 22nd December)."

The Sagittarius in Samantha's life is a new young actor called Tom Stern. Their wedding was postponed several times—but not because Samantha couldn't find a date when the heavenly bodies divined a happy future. It was because Tom's producer held him in Hollywood until he completed his first major role in *The Hallelujah Trail*.

"The problem is," Samantha explains further, "that Sagittarius is so masculine, quite earthy. Tom's like that. Sagittarius is lots of fun, has absolutely no fear. Just like Tom—quite wonderful, really."

Sam says marriage has made her happier than she has ever been—despite what the stars say.

"I knew he was the man for me very soon after we met," she explains. "Frankly, marriage had never been on my mind up till then. But I wasn't going to let Tom get away. I proposed to him, you know. The days are gone when a girl had to sit around waiting for the man to pop the question.

"Of course, some of my friends were surprised when I married an American. I'm thought of as terribly British and unlikely to go for someone who had led a completely different life. I've never thought myself 'terribly British', but even if I were, don't you find two complete opposites sometimes make a good pair? I couldn't stand being married to someone who agreed with everything I thought and said."

Horoscopes may guide Samantha—at 25 a copper-haired, freckled British beauty of languid speech and gesture—but

"We will have three important MARR

she is obviously influenced more by her heart. She uses astrology as an amusing tool to read people—herself, her friends, and her interviewers ("What! You're Gemini? Oh, dear, a schizo!").

"My first impulse was towards acting," Samantha says in recalling her girlhood. "I became interested in acting at boarding-school, but my mother didn't think acting was proper. Mother was right, of course. You wouldn't want your 18-year-old daughter associating with those unpleasant persons who attach themselves to the theatre, would you?"

Samantha was an obedient young lady as befits the daughter of Brigadier R. A. J. Eggar, a bristling British Army officer. On her mother's advice, Sam went to London, lived under the watchful eye of a cousin, and studied a "creative ladylike art"—fashion designing.

It was two years before Pisces' strong will led her to follow her good basic impulses. "I was fed up with art," as Sam puts it. Her cousin arranged an audition at a London drama school, and Samantha was immediately accepted.

But there she encountered those "unpleasant persons who attach themselves to the theatre" and left the school in such a characteristic storm that when she later returned to see a student play, she was "ejected bodily from the premises!"

No matter. Artist-photographer-writer Cecil Beaton had noticed her and cast her in his play, *Landscape With Figures*. After that, according to her official biography, "Samantha nearly starved for nine months."

"Nonsense," Sam says. "I stayed with my cousin and drove a posh sports car, much to the annoyance of London police. I sat waiting for the telephone—but in comfort." When the phone did ring, it led to roles that ranged from Shakespeare on stage to slapstick on film. Now, of course, with *The Collector* and a part opposite Cary Grant in *Walk, Don't Run*, she need never look back.

Samantha and her husband have their next three years carefully plotted—but by corporation lawyers, not astrologers. "Tom and I are tied to California by contracts for the next three years. It's just as well. It will give us three important years close together with our baby.

"By then I'll have more children—I'm strong on a united family—and be so involved in rearing them that I'll have no problem stepping aside from my career."

Samantha is given to such positive statements. Not long ago she proclaimed that it would be a long time before she married and "it never will be to an actor". Of course, she sees Tom Stern as an actor by default.

"Tom wanted to be a baseball player," she says, "but then he got hepatitis and lost strength."

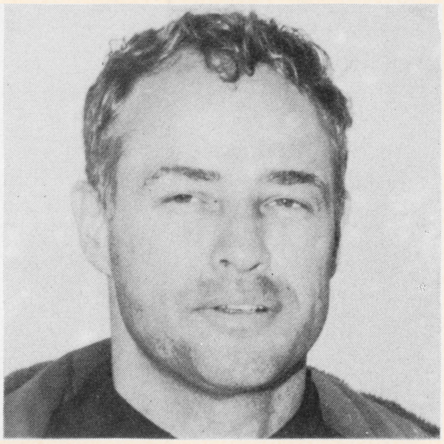
While in the Army, athlete Stern became actor Stern. After leaving, he opened an insurance agency in New Jersey but kept acting until he landed a major role in the London company of *Never Too Late*—and met Samantha.

"He still has insurance interests," says Sam, "and I've urged him to be a businessman and let me do the acting, but insurance bores him. That's Sagittarius for you."

And that's Pisces for you—strong-willed but not so fey as to try too hard to win over a husband. And besides, Sam knows full well her star is just beginning to rise.

years together in our home"

IAGE AND SAM



Marlon at 40: Serious, humorous, generous—and above all else, very humane.

WALLY COX is probably Marlon Brando's closest friend. Not that you'd believe it if you met Wally. He seems too mild a man for a powerful personality such as Brando to treat as a confidant. Wally is a spry, diffident, bespectacled, balding American. Small in stature and voice. The sort of man you'd never notice in a crowd.

His gentle manner befits his previous occupations—shoemaker, puppeteer's apprentice and "half-hearted silversmith". Today, though, Wally is an actor—thanks to people like Brando who fell for his comedy-routines at parties in the late 40s. His work is still mainly comedy—like the *Hiram Holliday* TV series, and his roles in films like *State Fair*; *Spencer's Mountain*; Marilyn's never-completed *Something's Got To Give*; *Fate Is The Hunter*; and *The Yellow Rolls-Royce*.

Now, for the first time in their long association, Wally and Brando act together in the war drama, *The Saboteur —Code Name "Morituri"*—Marlon's first film as a 40-year-old. And comedy is right out. Heavily disguised by bushy moustache and tousled grey hair ("*I look like Einstein*"), Wally has a role as dramatic as Marlon's.

To delve deeper into this seemingly unusual friendship, I called on Wally when he was making *The Bedford Incident* (with Sidney Poitier and Richard Widmark) in London.

As we talked in Wally's caravan dressing-room, a completely new picture emerged of Brando the lone-wolf, the most enigmatic of stars.

"We went to the same school together in Edmonson, Illinois—that's where I first met him," Wally began. "I was in the fourth grade, he was in the fifth. And . . . well, we didn't get along at all. Not at all!

"He was large, athletic and an abysmal scholar. I was small and not so much studious as worried lest the teacher might frown at me for not getting good marks. Yeah, I was one of them sort—scared!

"Not Marlon! He was a marvellous athlete. He played what we call football back home, and was a wonderful runner and boxer.

"He has since become the most studious man I know. He spent a long time thinking of himself as stupid when he was merely uninformed.

"But let me tell you how well we didn't get on! I'll always remember this incident: Marlon was nine, I was eight, and we'd been playing for an hour in the local playground.

"Suddenly, without any warning, Marlon took me over to what they called a Jungle Jim—a climbing contraption, made of iron pipes. And he tied me up to it and left me there.

"Why? I don't know. He was just bored with me, I guess!

"Anyway, there I was, all tied up with nowhere to go for the rest of the day. No, Marlon never came back to release me. I could still be there today, waiting for him! But his sister, Jocelyn, finally arrived and set me free."

After their school-days, Brando and Cox didn't meet up again for about seven years. Neither had a home town to call his own, and both eventually drifted with their families to New York.

"First I went into the Army during the war," Wally explained. "But the Texas heat was too much; I was given a medical discharge. Didn't know what to do with myself then. To find out, I invested a hard-earned 20 dollars in an aptitude test, which suggested I should concentrate on arts and crafts. So I enrolled in the New York University's School of Industrial Arts.

"Not much fun, though. There were no girls taking the course! Then I discovered the Brandos were in town, and I looked them up at once. I knew Marlon had a pretty sister. Useful girl when you're all tied up, as I remembered only too well!"

Finishing his course, Wally went into business for himself as "a half-hearted silversmith". "I was bored to death because nobody liked the designs

BR

I liked," Wally explained. "I made men's jewellery for the big New York stores. They wanted fashionable stuff—cuff links of dice, horse shoes. I preferred abstract pieces.

"Used to make the stuff in my kitchen, with an improvised blowtorch—a rubber hose connected to one of my gas-stove burners. Still make stuff—as a hobby—for my wife. But then I was bored, so bored . . . and started spending as much time as I could away from my work!"

Joining up with Marlon again soon stopped Wally's boredom—and prompted a new career. "By now, he and I got on very well. We had a good deal more in common. All his friends were actors, of course. Not that I minded. Lots of them were girls!

"Like his crowd, I used to escape over to the home of actress Maureen Stapleton as often as possible. Oh, I spent a whole lot of time with them. She always had a bunch of young actors and actresses hanging out there. Eli Wallach and the girl he married, Anne Jackson . . . Tony Randall . . . Jack Warden . . . Martin Balsam . . . Marlon. Any number of people who later became famous.

"Great fun, those days. I used to try to entertain them during the parties we had. I would just run through a monologue or two. Or, maybe, talk about my day. Finally somebody said: *Hey, why don't you act, too?* But to be honest, it didn't strike me as a terribly attractive idea. I never really had a great interest in acting until I was 35. Not even when I started in cabaret, and moved into TV series, Broadway and my first films. I suppose the work came all too easily. But now I'm really keen on what I'm doing.

"Anyway that's how it started for me. When Marlon was still beginning, himself. And since those days at Maureen's, we've been very close friends . . . must be 22 years or more."

Now they're together in *The Saboteur—Code Name "Morituri"*, a gripping account of German versus Nazi aboard a ship travelling from Yokohama to Bordeaux.

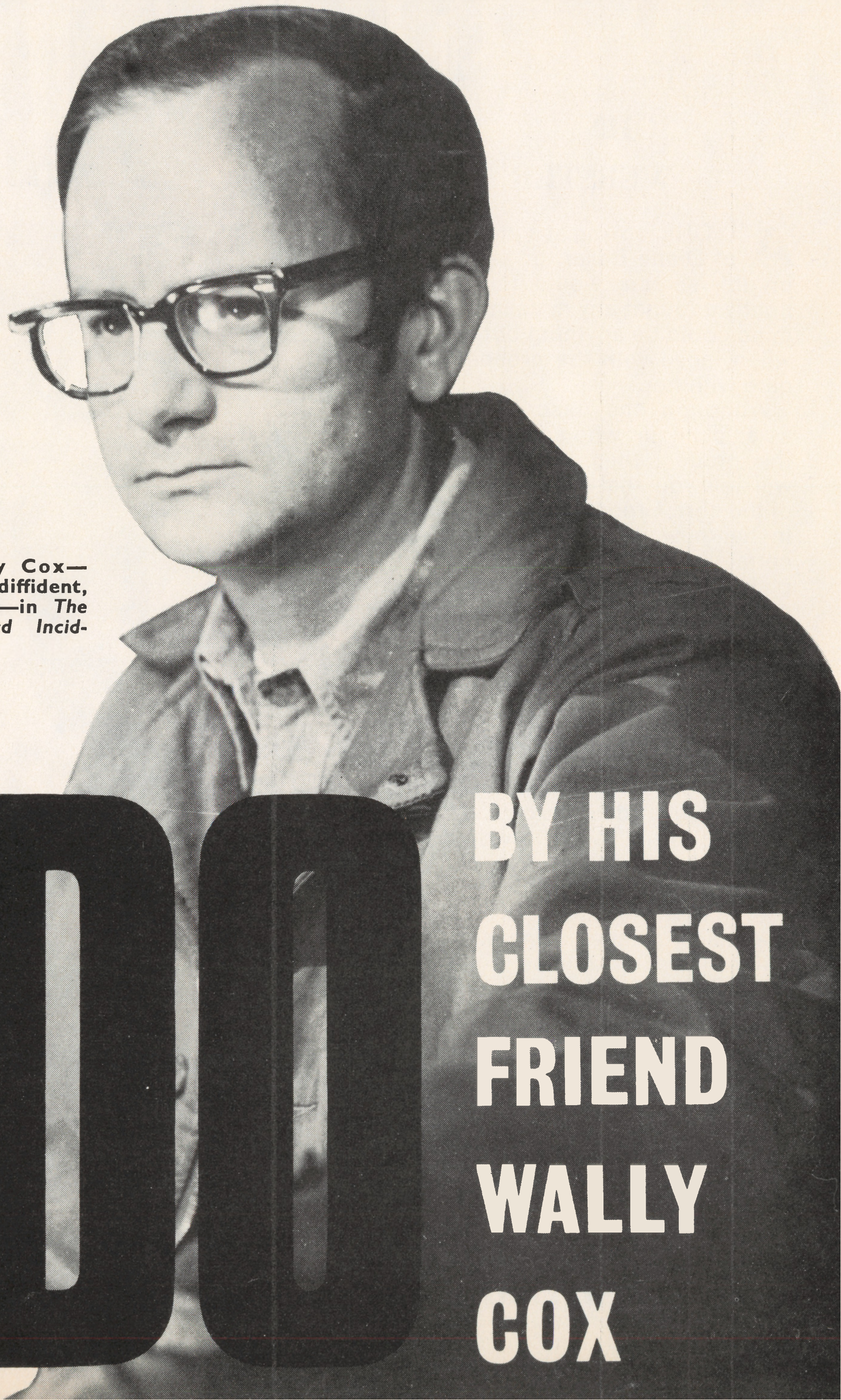
"Yul Brynner plays the skipper of the boat," said Wally, "a man determined to destroy his ship rather than let the Allies have it. Marlon is put aboard as a sort of unwilling saboteur—or counter-spy, to use the correct term—to disarm all Brynner's scuttling explosives, so that the ship can be taken over safely by the Allies.

"Me? Oh, my role is a delight to me. I play the ship's middle-aged doctor: another German, of course. Unfortunately, I'm a morphine addict. Unfortunate, that is, for my patients on the operating table, because I take all the morphine for myself. I'm not a nice fellow at all in this one. Quite a departure for me . . ."

I then asked Wally about Brando's early days as a film star. Did his sudden rise to fame surpise him?

"Some people would be terrified if stardom hit them as quickly as it did Marlon. But I don't think he was surprised. He expected it, I feel sure. Planned for it, if you like. By that I

Continued on page 46



Wally Cox—spry, diffident, gentle—in *The Bedford Incident*

ANDO

BY HIS CLOSEST FRIEND WALLY COX

WHY MISS BAKER IS NOT THE MOST POPULAR DATE

by
JOHN
WEBSTER

ANYONE looking at a photograph of Diane Baker, or seeing her on the screen, would find it distinctly odd that any male in his right mind could be anything but ecstatic when faced with the prospect of a date with her.

Although she describes herself as a "plain girl who somehow made the grade," there are those who will tell you that Diane is nothing of the sort. Gregory Peck, who stars in her new picture, *Mirage*, would certainly not agree. After completing the thriller with her, Peck said: "She has breeding, beauty and an interesting air of mystery. She's also a very good actress."

Other people who know her well are also very quick to assure you that the 26-year-old actress is something special. But the fact remains, Diane could not be described as the most popular date in town. What is more, it is unlikely she would ever want to be.

What, then, you may wonder, are the snags? Has it got around that the dainty Diane keeps a yellow-fanged Great Dane as a pet? Or does she have a big brother who is a TV wrestling star? Not at all. A clue to the problem (if it can be described as such) lies in something Peck said: ". . . she has an interesting air of mystery." An ex-boyfriend put it another way: "She is not easy to know. The real Diane Baker should be seen sitting next to a window, brooding."

A break while filming *Mirage* . . . Diane takes a stroll with co-star Gregory Peck.

The truth is, to know Diane a little is very different from knowing her well (and these days that can be said of surprisingly few actresses). She can be introspective and cool at a first meeting and a male can get the feeling he is going to need a pneumatic drill to break the ice.

That is not the only thing that frightens off would-be dates: if there is one thing that gives most men an uneasy feeling it is the company of a highly intelligent woman. Diane *is* highly intelligent.

"Self-improvement is my passion," she will tell you—and she means it. She will read Ibsen or Strindberg for hours; her shelves are lined with intellectual books; she can argue politics with most people and not get out of her depth; she studies philosophy.

And if that's not enough to stop a fun-seeking fellow in his tracks, she is described as being selective about men generally and bored by actors. "Their egos get me," she complains.

Is this an honest picture of Diane Baker? Not really. All we have said is true, but it is only half the story. When you get to know Diane you soon discover she has a zany streak which, say her friends, makes her "deliciously impossible". You find, too, that her sense of humour is as sharp as pure lemon juice and behind that cool gaze there is a warm and generous smile waiting to show itself.

"First impressions are not always right, and Diane is living proof of it," says one of her closest friends. "She's a shy person and that could be misleading."

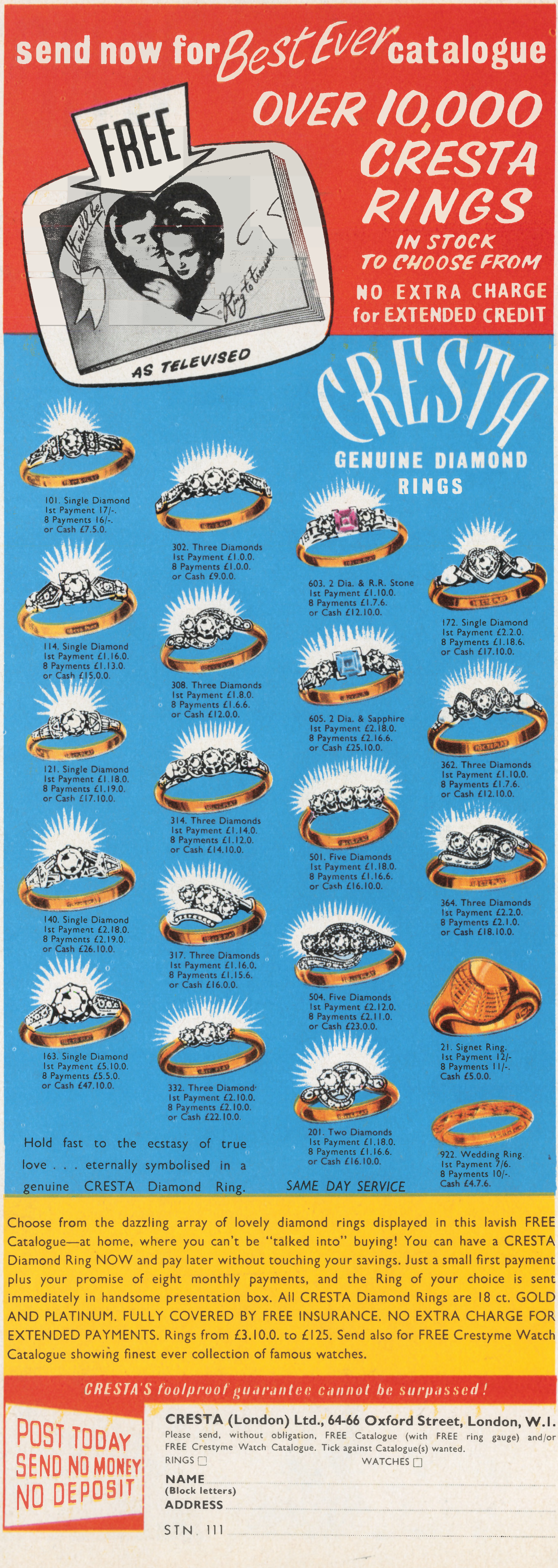
Shy? In show business it is rare and refreshing to find an actress who can be described as such. And many would agree it is far better than being described as the most popular date in town.

"Self-improvement is my passion," says Diane

IDENTITY CARD

Name: DIANE BAKER
Date of birth: 25th February, 1939
Place: Hollywood
Eyes: Hazel
Hair: Brunette
Height: 5 ft 6 ins
Weight: 8 st 10 ozs
Profession: Actress
Films: *The Diary Of Anne Frank, The Prize, Straitjacket, Marnie, Mirage.*

IN TOWN



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WHO'S WHO ABOARD

STANLEY KRAMER is a producer who believes in giving the public their money's worth. When you consider the films he has given us in recent years—*It's A Mad, Mad, Mad, Mad World*, *Judgment At Nuremberg* and *On The Beach*—you'll see what I mean. He always has big stars; he usually has a huge budget. And if his film isn't an epic of some sort it will have something important to say. *Inherit The Wind* was a good example of this; it had more thoughts and ideas in the body of the script than a dozen other films put together.

Kramer's new film, *Ship Of Fools*, is no exception to the rule. If, as someone once said, there are only nine basic plots in telling a story, this film has them all. What is more, 25 principal characters, of all nationalities, intermingle in the film. It is a magnificent screen version of Katherine Anne Porter's novel—a novel which took 20 years to write.

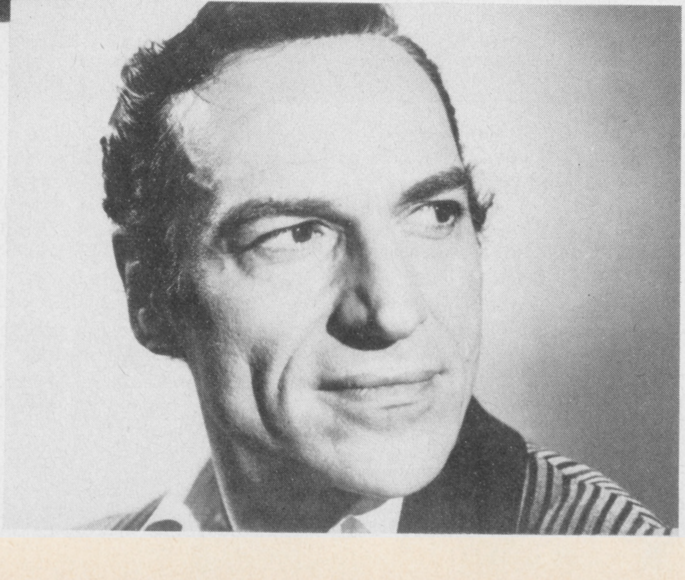
Kramer's stars for the film? Vivien Leigh, Simone Signoret, Jose Ferrer, Lee Marvin and George Segal, to mention but a few.

The story of *Ship Of Fools* concerns passengers aboard a German freighter on its way from Vera Cruz to Bremerhaven, Germany. The passengers, according to one man on board, are no ordinary passengers. "This is a ship of fools," he says. "Everyone on it is deep in one folly or another." And, as the story unfolds, it is proved he was right!

JOHN WEBSTER

Above: Elizabeth Ashley as Jenny, an American painter travelling in a separate cabin from her boyfriend—George Segal—"so we'll get to know if we have anything going for us but sex." As the picture suggests, the idea does not always work out and he wonders if the arrangement is a wise one.

Above: Simone Signoret as La Condessa, a Spanish noblewoman being sent home from Cuba as a political prisoner. While on board she falls in love with the ship's doctor. Their relationship does not, however, promise much happiness for either of them.

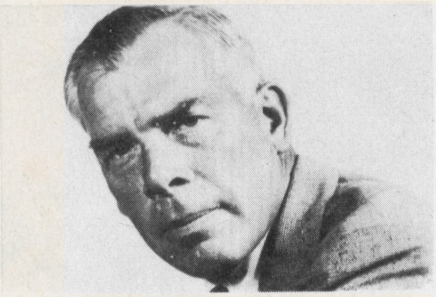


Left: Jose Greco as Pepe, head of a Spanish dancing troupe. He gets involved with the ship's passengers when procuring more than dancing partners for the girls in his group.

KRAMER'S *SHIP OF FOOLS*

Above: Vivien Leigh as Mary Treadwell, an attractive, well-groomed divorcee in her forties. She tries to cover up her loneliness with a façade of youth. (This is Vivien's third Hollywood film; the other two won her Oscars. Her chances of a hat-trick seem very high).

Left: Christiane Schmidtmer as Lizzi Spockenkieker, a beautiful German girl. She has an affair with Siegfried Rieber (Jose Ferrer), not knowing he has a wife waiting at home.



Lee Marvin as Bill Tenny, a baseball player past his prime. He is keen on one of the Spanish dancing girls.

German star Oskar Werner as Dr. Schumann, the ship's doctor. He becomes involved with La Condessa against his will.

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Kirk Douglas, as Rolf Pedersen, aims to end Hitler's plans to make the first atomic bomb.

Kirk Douglas and Richard Harris, the leaders of the heroes, inspect rifles and ammunition parachuted to them in Norway.

THE HEROES OF TELEMARK

IT was in February, 1944, that Winston Churchill said: "A great shadow has been torn away, which could have stood between ourselves and the sun forever."

The Prime Minister had just heard of the success wrought, in appalling conditions of cold and deprivation, by a handful of brave Norwegians in ruining Hitler's plans to win the war by making the first atomic bomb.

Two dramatic raids did the trick—a year, all but seven days, separating each explosive episode. The first paralysed the Norsk heavy-water factory at Vermork. The second blasted all the remaining heavy-water cylinders as they were being shipped back to Germany on a railway ferry via the Timmsjon Fjord.

Producer Benjamin Fisk and director Anthony Mann's £2,000,000 thriller, *The Heroes of Telemark,* tells the story of the raids.

The amazing thing about the heroes of this fantastic story is the fact that they were not top spies or military saboteurs; they were ordinary people from the Norwegian region of Telemark. Today, however, they have a place in history. Who were the heroes? They were men like Dr. Rolf Pedersen and Knut Straud. Kirk Douglas plays Pedersen, the scientist who, almost by accident, discovers the first clue which leads the Allies to the awful truth that the Nazis could win in the race to make the first atomic bomb. Richard Harris is Straud, who helps Pedersen lead the men.

Landing strip too dangerous

Of the film, Douglas comments: "An important story? Are you kidding! Just think, if these men hadn't blown everything up, the Nazis would undoubtedly have got the bomb first. These Norwegians saved the entire Western civilisation!"

Many of the roles in *Telemark* go to new film talents. David Weston, who had only one important film part (in *Dick Turpin*) before *Telemark*, plays a young saboteur; and stage finds Alan Howard, John Golightly and Brook Williams all have excellent opportunities as a part of the team. William Marlowe and Roy Dotrice also play important roles.

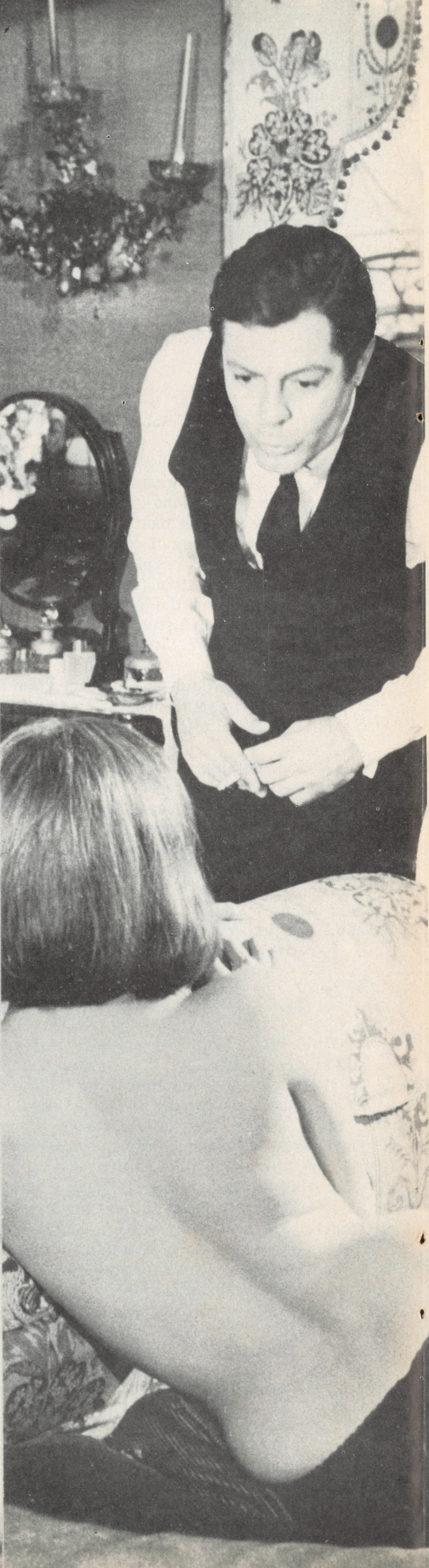
Although *Telemark* is very much a film for actors, it is not without glamour. Swedish actress Ulla Jacobssen plays Anna, Rolf Pedersen's ex-wife. Together with her uncle (Michael Redgrave) she helps clear a landing strip for gliders bringing over support from Britain. But their work is of no avail. The landing conditions are still considered too dangerous and Pedersen and Straud decide they will have to do the job. There is no time to wait.

How do you reward these kind of men for their bravery? It was a question Churchill himself asked. His answer was five Military Medals, four D.S.O.s, two Military Crosses, two O.B.E.s and a D.C.M. You can see how they earned them when the film comes to the screen.

Ralph Dexter

Richard Harris is Knut Straud—a man willing to hit back at the Germans who are occupying his homeland.

The second big raid . . . and the heroes have to blow up their own railway ferry-boat, even though there are Norwegians among those on board.



LOVE... MARCELLO'S WAY

In Casanova 70 he plays a Latin Lover with a difference

by TONY CRAWLEY

FIRST thing his friends love to tell you when you arrive in Rome to meet Marcello Mastroianni is that he's the laziest man in the world. If not, they add, he would knuckle down, learn English, and double his already immense film star fortune.

Both of these tired tags—laziness and no English—are part of the Mastroianni legend. And both are wrong.

Continued on page 42

. . . demonstrated here with Marisa Mell (left) in a punt, Michele Mercier on a couch and Jolanda Modio (above) on

A SHOWTIME SOUVENIR PORTRAIT

CLAUDIA CARDINALE

Claudia Cardinale is one of those fortunate young women who could be pulled through a hedge backwards and still look sensational. In her first Hollywood film, *Blindfold*, Claudia went through a lot worse (she and co-star Rock Hudson have a chase across a swamp infested with alligators and snakes) but she came out of it pretty well. As our picture, taken near the location, proves . . .

TO SOLVE A CRIME THE DISNEY WAY...

LEAVE IT TO A CAT!

Kittenish company for the new, mature Hayley Mills in her last film for Walt Disney.

ALTHOUGH it is an amusing and unusual thriller, I doubt if Hayley Mills got as much satisfaction out of *That Darn Cat* as she did from her earlier films for Disney. Nevertheless, the film is an important milestone in her career: it is the last under her Disney contract.

Pollyanna . . . *The Parent Trap* . . . *In Search Of The Castaways* . . . these pictures made Hayley one of the world's biggest box-office stars and I'm sure she will not forget it. However, she completed her first film for Disney over five years ago. Since then she has matured, both as a person and as an actress. That is why this, her final film under her old contract with the great studio, probably left her not red-eyed, but ripe for her next role in *All Sky West And Crooked*.

In her early days with Disney, Hayley might have had sleepless nights over her parts, but today it would take a lot to shake her confidence.

Hayley's maturity as an actress has, of course, meant a change of image. As she told me: "You can't go on playing Pollyanna until you are 30. I think it's dangerous to play a character much older, or younger, than you really are. The Pollyannas are behind me now. Today's Hayley Mills is another person."

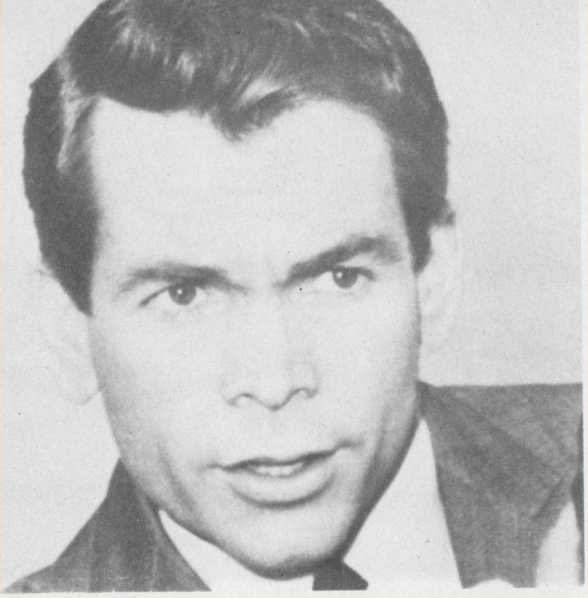
Although Hayley aims to be cast in roles that are completely different from anything she has done before, it would be sad to think that we will never get a chance to see her in the kind of comedy *That Darn Cat* has turned out to be.

Hayley plays the teenage mistress of a very knowing, bad-tempered Siamese cat, christened "D.C." by Hayley's father. When the film opens, we learn that Hayley's mother and father are away on holiday and that she and her big sister, Dorothy Provine, are running the suburban house.

Meanwhile, a bank robbery takes place at the nearby town and the two robbers take, besides the money, the one witness to their crime—a nervous, middle-aged spinster. With their hostage, the men hide in a somewhat dilapidated house not far from the scene of the crime. It is here Darn Cat comes on the scene. The spinster is surprised to see that, when one of the robbers returns from buying some succulent salmon steaks from a nearby store, he is followed by the animal. While she is cooking the fish, the spinster takes the opportunity to exchange D.C.'s collar for her wrist watch, on which she has scratched the word "HELP".

The cat returns to the Hayley household, where the watch is spotted. Hayley puts two and two together and decides this is not just a simple case for the police, but a job for the

In her new film for Disney Hayley Mills has a cat as a co-star



Dean Jones—a light comedian who shows great promise.

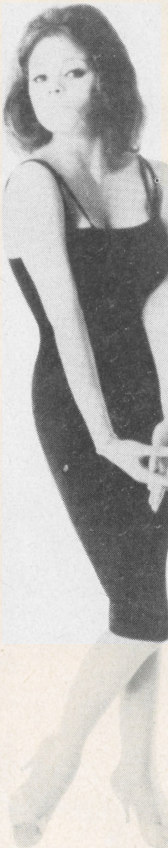
F.B.I. Not only that, she personally selects Dean Jones to handle the investigation.

How that Darn Cat becomes a temporary member of the F.B.I.; how Dorothy Provine's bedroom is turned into the Operational H.Q.; and how, eventually, D.C. leads some of the stupidest security men ever to be seen to the robbers' hideaway, makes an hilarious story.

Hayley shines in her role. She is particularly funny when cocking a snoot at authority. And Roddy McDowall, as Dorothy Provine's boyfriend, bears a remarkable similarity in appearance and style to Tony Randall.

That Darn Cat is highly recommended to those who do not wish to ponder any deep psychological problems on the way home. And I'm sure that Hayley, despite her maturity, will be tempted with similar films in the future.

Paws for a picture: Hayley, Dorothy Provine and friend.



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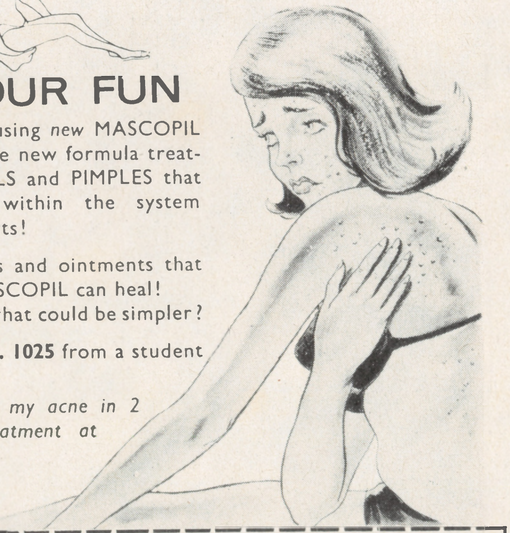

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ROSEMARY FORSYTH

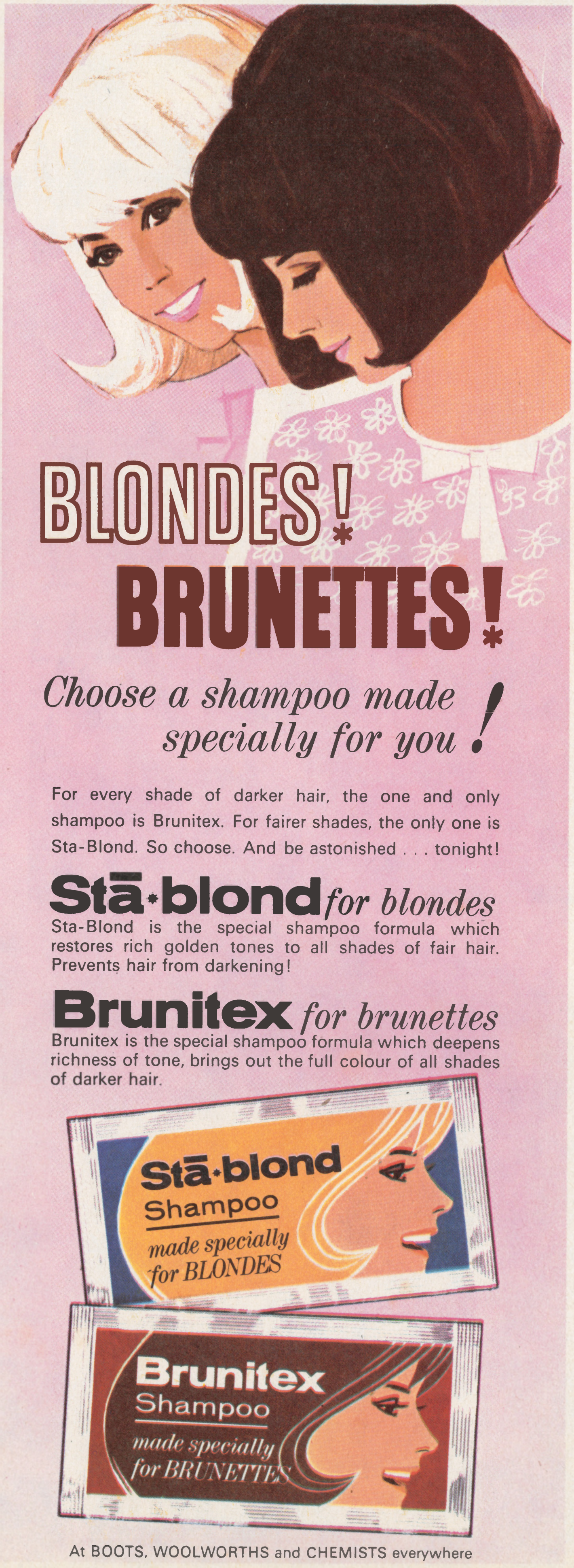
ANOTHER Ingrid Bergman. Another Grace Kelly. That's what they are calling Rosemary Forsyth, the latest girl to put Hollywood in a whirl.

"This kind of praise is all very well," says Andrew McLaglen who directed her in her first film, *Shenandoah*. "But I think it's too early for comparisons."

McLaglen does, however, have high hopes for the blonde with the shimmering Nordic look. "Who knows, we may be calling someone a new Rosemary Forsyth in years to come," he says.

Born to a Scots family in Canada 21 years ago, Rosemary has lived and worked mainly in New York. She moved there as a youngster and later started a modelling career. Then she was discovered for films in the most usual way: a studio executive saw her picture in a magazine. His studio signed her after a film test in Hollywood.

Rosemary's seven-year contract has been handled most sensibly. Instead of pushing her into a film straight away, her studio wisely sent her to drama school for a year. This enabled her to make her first film performance an impressive one. Now she is on the brink of stardom with her second film, *The War Lord*, in which she stars with Charlton Heston. He was full of praise for the bright-eyed newcomer.



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"I needed to study the part," says Heston . . . "After all, how do you play a genius?"

The Agony And The Ecstasy

Apart from his height, Heston bears an uncanny resemblance to Michelangelo—and understands his role well. Particularly the frustrations of the genius. "I know from my own failures as an actor the frustration involved in all forms of art," he says.

Heston and co-star Rex Harrison confer with their director, Sir Carol Reed. Both actors got on famously with Sir Carol.

WHEN Irving Stone first saw Charlton Heston as Michelangelo in the film version of his book, *The Agony And The Ecstasy*, he said: "The man literally becomes Michelangelo. It's the most fantastic performance I have ever seen."

Author Stone was not the only man close to the film who marvelled at Heston's performance.

"When you saw him in his costume and beard, brooding over the script, and you compared him with paintings of the great sculptor-painter, the similarity was amazing," says the director, Carol Reed. "Even more remarkable was the way he carried us away with the impact of his performance."

To a large extent it is Heston's portrayal of Michelangelo that prompts many people to say the £3,000,000 20th Century-Fox production is one of major importance.

"He was good in *The Ten Commandments*, excellent in *Ben-Hur* and tremendous in *El Cid*, but in *The Agony And The Ecstasy* he goes to even greater heights," says Reed.

Heston's performance did not happen by accident: he spared himself not at all when preparing for the role. He read every book he could find concerning Michelangelo, travelled thousands of miles to see the artist's work and spent hours alone with the script, contemplating the artist's complex personality.

"I needed to study the part," he explains. "After all, Michelangelo *was* a genius and how do you play a genius? The big difficulty was getting to grips with the way the man felt and thought: his intensity and the frustration he experienced.

"I'm certain that when Michelangelo finished his great sculpture of Moses, he must have stepped back and raged at it. I'm sure he must have said something like, '*Why can't you speak*!'"

Heston learned all he could about fresco painting. He knew one of the important scenes would be Michelangelo's work on the ceiling of the Sistine Chapel.

"I was exhausted when we finished a day's work on this painting because, of course, it had to be shot with me lying on my back," he explains. "Michelangelo spent four years working on that ceiling."

In *The Agony And The Ecstasy* Heston stars with Rex Harrison, Diane Cilento and Harry Andrews.

"It was a most fascinating film to make," says Heston. "Michelangelo was a part I could get into. Films set in modern times are always a problem for me. I simply don't have a twentieth-century face. This just isn't my century."

Heston spent days studying sculptors at work before filming. He learned how to handle the hammer and chisel and practised often so that he would not look like a builder when he came to shoot the scenes.

SHE was the last passenger to come off the jet from Rio de Janeiro, and when her blonde head appeared, the crowd at the Mexico City airport exploded. "*Brigitte!*" they chanted. "*Brigitte! Brigitte! Brigitte!*" She stood at the top of the portable stairs—a thin, pretty girl in a cream-coloured coat with a fur collar—and then the mob surged against the line of blue-jacketed police: 500 of them wearing zippered jackets in the thin night air.

Flash-bulbs were crashing all around her when suddenly lights for the TV cameras flared up, blinding her. For a moment Brigitte Bardot looked quite young and terrified.

"Bob!" she said sharply. "Oh, Bob!" And turning her head swiftly, she found the arm of Bob Zaguri, her tanned 34-year-old travelling companion. Zaguri glared angrily at the sea of faces and, flanked by members of the plane's crew and policemen, he helped Brigitte down the steps and into a waiting Cadillac.

France's foremost "sex symbol" did her best to smile for the cameramen as she went by, but when she flopped into the back seat of the limousine, you could see the blue lines of fatigue under her eyes. She had almost a hunted look, and for a moment she looked as if she would cry.

IT WAS A SMALL SIGN THAT BRIGITTE BARDOT, TAGGED FROM ADOLESCENCE AS "WORLDLY", WAS AT LAST BEGINNING TO BEHAVE LIKE A WOMAN WHO KNOWS THE WORLD TOO WELL.

"No matter what I do, they continue to hound me," she explained. Wearing an orange shift, she was sitting in her caravan dressing-room in a ravine near the town of Cautla

Continued overleaf

BB TODAY

BY PETE HAMILL Photographers: ORLANDO and DON ORNITZ

Preferring the company of movie people and others who will not remind her of her ravenous public, Brigitte chats with local actors who are disguised as bearded rebels.

BB TODAY

Continued from page 32

in Southern Mexico. She was making exterior scenes for *Viva Maria!*, a £700,000 "French Western", co-starring Jeanne Moreau, under the direction of Louis Malle. "I tried to retire two years ago, so that I could be free and at peace," she said. "So I would not have photographers chasing me day and night, so that I could be on my own at last. But it has not happened that way. In some ways, when I work I have more peace than when I do not. At least in a film studio I have guards, and the other people are professionals like myself. I don't have guards on public streets."

Then she talked briefly about her role in *Viva Maria!* in which, as the daughter of an Irish anarchist, she helps set off a revolution in a Central American republic.

"It will be a good film, a funny film," she said, peering out at the dusty Mexican countryside to where Bob Zaguri was playing darts with the servants. "At least one hopes so.

"Most of this bores me," she said. "I do my best, but I am not an actress. Lady Macbeth does not interest me. I am just Brigitte Bardot."

Even so, this daughter of the French middle class has become as much a part of her era as its politicians, generals and philosophers. Once, at the Vatican exhibit of the Brussels World's Fair in 1959, a life-size portrait of her was displayed as a symbol of evil. It was taken down after a few days because it was drawing the largest crowds. A Soviet diplomat was once jailed in Moscow — for carrying 3,000 bootleg photos of her in his dispatch case.

Her first husband, Roger Vadim, borrowed the word "Bardolatry" from Shakespeare addicts to describe the phenomenon, and French intellectuals such as Simone de Beauvoir and François Mauriac tried to analyse it. "She has no talent," Vadim explained. "All she has is genius."

The "Sex Kitten" Is 30

Talking today with Brigitte, watching her plop childishly in a studio corner, pout because it is too hot, or giggle because she has blown her lines, one finds it difficult to believe that she has now been in films for 14 years, and has amassed a personal fortune estimated at over £1½ million. It is even more difficult to think about the fact that B.B., the "sex kitten", is 30 years old.

"WHY BRING THAT UP?" SHE SAID SHARPLY ONE AFTERNOON. "I NEVER THINK ABOUT GROWING OLD. I LIVE *COMPLETELY* FOR TODAY."

Today's pleasures are still much as they were when she was first dubbed "the sex kitten". She has stocked her £7,000 Paris penthouse with pachanga and rock 'n' roll records. She tears into huge meals of steaks, roasts, cheeses, spaghetti and wine. She frequently eats too much chocolate and suffers from a kind of psychosomatic eczema which leaves her face blotchy and coarse. "Everything about her comes out on Brigitte's face," says one French director. "If she is content and happy, her face is smooth and her eyes dance. That is why we try so hard to keep her happy."

To keep her happy while filming *Viva Maria!* director Louis Malle gave Bob Zaguri a job as a production assistant. Brigitte will say little about Zaguri, other than "we are in love, but we do not wish to spoil it with marriage." Nobody connected with the film could explain what he does for a living, and he would not say so himself. He met Brigitte at the Cannes Film Festival in 1963 and has been with her ever since.

Like many great film stars, Brigitte's career has been helped by the fact that her private life has been at least as turbulent as her screen life. At 30 she has already survived two marriages, a baker's dozen of well-publicised boyfriends, and one near-fatal suicide attempt. Most of these friends, and at least one of her ex-husbands, have been specimens of what one British film critic called *Homo brigittis*. They are dark-haired, boyish, of medium height, sometimes given to nervous breakdowns, sometimes to self-aggrandisement.

Brigitte was half-way through *And . . . Woman Was Created* when she started an affair with her leading man, Jean-Louis Trintignant. ("What do I prefer in a man?" she once said. "Mouth, teeth and sincerity.") Jean-Louis came close enough: he was 25, dark-haired, boyish, of medium height and married. The love scenes took on new interest. Vadim yawned, packed his bag one day after shooting, and left. Brigitte apparently didn't care. Jean-Louis moved in with her the same day, and in a few weeks the Paris papers were reporting that he called her "Bri-Bri", and she called him "Jean-Lou", and that they spent most of their time at home and out of sight.

Brigitte Was Humiliated

But such bliss could not last for ever. Jean-Lou was called up and B.B. went off to Spain to make a film called *Heaven Fell That Night*. She immediately fell for a would-be actor named Gustavo Rojo. Gustavo was boyish, dark-haired and of medium height, and when he took her to Torremolinos for a week-end, he first took care to notify the Press.

Jean-Lou read about it in Germany, called Brigitte in Spain, and got her to deny the story that she had spent a week-end with Rojo. She then denied the denial to Rojo, who in turn announced to the Press that he was going to marry Brigitte, at about the time that Brigitte was announcing to the Press that she was going to marry Jean-Lou. Jean-Lou's wife then notified the boy actor that she would never give him a divorce. "It is a mess," B.B. said at the time.

When Jean-Lou came home on Christmas leave at the end of 1957, he found Brigitte in the arms of one Gilbert Bécaud, who was then billed as "the French Johnnie Ray". Jean-Lou was shattered. He cried, heaved a salad bowl at Bécaud and missed. For Brigitte, life now ceased to be a happy impromptu escapade. When Bécaud went to Geneva to play a night-club, Brigitte pursued him, and photographers pursued both. Bécaud finally called in the Press to announce that Brigitte Bardot was annoying him, making it clear that he was very much a married man. Brigitte was humiliated.

The next morning, sitting in her dressing-room on location for a film called *Love Is My Profession*, she swallowed too many sleeping pills. She was unconscious when her secretary found her. Brigitte survived, but for a while she altered the style of her life radically.

"I remember when she came back to work two weeks later," said actor Jean Gabin, who co-starred with her in the film. "Very soberly and quietly she began to act like a professional. It was as if, coming that close to the edge, she had stepped back, and now her work was the only solution.

"THE SECOND DIFFERENCE WAS A KIND OF TERROR. IT WAS THE FIRST TIME I SAW TERROR IN THIS CHILD'S EYES."

She next fell in love with—and married—another leading man, a boy named Jacques Charrier. Almost immediately after their June, 1959, wedding, Charrier was called up, but in the French Army found himself the butt of so many jokes about his wife that he suffered a nervous breakdown. Next year, while Jacques was home on leave, Brigitte gave birth to their son, Nicolas.

Jacques did not become a loving parent and neither did

Continued on page 40

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WRITING THE BOND MUSIC

Showtime meets the man who helps give the 007 adventures an extra impact

. . . John Barry talking

"CONSIDER the scene in *Goldfinger* where Bond is captured," said John Barry, a note of excitement coming into his lazy, Yorkshire drawl. "He is taken off to Goldfinger's headquarters and it would appear that he's had it. But the audience is not at all convinced it is the end for Bond. They know there is a button . . .

"So what do you do when writing music for this scene? Do you relax the music? No—you keep the edge on it. If you suddenly gave it a negative mood—which would suggest it *was* the end for Bond—it would be foreign to what the audience was feeling. So you keep the tension in the music all the time.

"Then, when Bond presses the button and all hell breaks loose on the screen, you increase the tension and let every man in a 60-piece orchestra give his everything to produce a vast tumult of sound."

Barry—the man who wrote the music for the Bond films and an impressive list of other screen epics—was talking about his work. I had wasted no time getting him on the subject of Bond. His scores for the 007 films have always been brilliantly handled.

"*How would you describe the kind of music you write for Bond?*"

He replied: "You will hear musicians talk about 'Mickey Mouse music'. By this they mean music which is aimed to give people exactly what they want. It doesn't try to be off-beat or way-out; it doesn't aim to set a trend.

"Well, Bond music isn't ordinary Mickey Mouse music—it is *Super-colossal* Mickey Mouse music! A Bond film is geared to give entertainment—in terms of colour, thrills, laughs—on a giant scale and I have to write music to match what is happening on the screen.

"To write it you have to steep yourself 100 per cent in the mood of the film. I know people have found it hard to credit reports that I have never read a Bond book. *Well, I still haven't!* But I do plenty to 'get with' a Bond film.

"First I study the script. Then I go out on locations and make regular visits to the studio to see them shooting interior scenes. I also sit through rushes, concentrating until my head aches. But I seldom start writing till I have seen a complete rough version of the film."

Barry then goes through the film with the director and editor.

"I have a timing sheet on which I note what is wanted musically," he continued. "I may need long sequences lasting several minutes or I may have to deal with action lasting as little as ten seconds. But, whatever I do, my timing must be right to within a third of a second.

"Above all, I must put myself in the place of the average filmgoer. As far as possible I must anticipate his feeling and reactions."

It was at this stage of our conversation that Barry gave the example from *Goldfinger*.

Then he said: "I can't emphasise enough how important it is to capture the mood of the film. It is not simply a matter of making the music fast when the action is fast and slow when the pace slackens. But there is no room for half-measures. You must go either with the action or against it.

"An example of what I mean will be seen in *Thunderball*. There is a particular scene in the film where the action, though hugely exciting, is extremely slow because it takes place under water. At first I kicked around the idea of making the music slow but, finally, I decided against it. I felt instinctively it wouldn't work. Finally, I turned the idea round completely. When you see that sequence in *Thunderball*, you will hear the music going at full speed *against* the action. I hope you like the effect."

Barry came into the Bond films after writing the "James Bond Theme" for *Dr. No*. He wrote all the music for *From Russia With Love* and *Goldfinger*, except the title songs. He has done the entire score for *Thunderball*.

In a sense, Barry came into film music by accident. As leader of the John Barry Seven, he was a musical star of British beat music during the late 1950s. He played an important part in the rise to fame of Adam Faith and it was when he drove Adam to the studios for the screen test which led to the singer's first film, *Beat Girl*, that Barry got his break. The producer signed him to write the music for the picture.

"I always had an ambition to write film music, but I didn't expect the chance to come like that," said Barry. "Mind you, coping with my first film wasn't easy. It had to be done quickly and I was booked for a variety tour when the time came to start writing. I wrote the score in two weeks. Most of it was done in the Midland Hotel, Manchester, and at digs in Glasgow!"

In recent years Barry's screen scores have included *The Knack*, *Zulu*, *The Ipcress File*, *Man In The Middle* and *King Rat*. Recently he scored the stage musical, *Passion Flower Hotel*. He also has a prosperous recording career.

Which is not bad going for a man who is only just 32!

"I work hard," said Barry. "But it intrigues me. There's nothing quite so rewarding as seeing a good film with your music in the background. I think it's better than seeing yourself on the screen."

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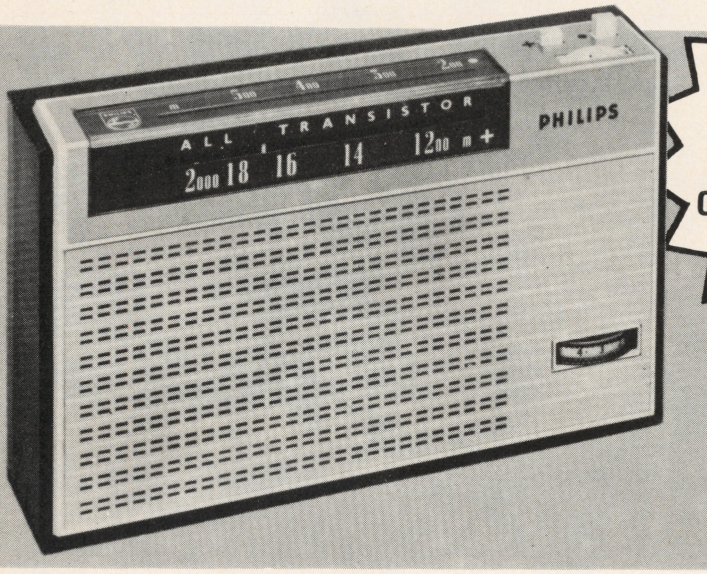

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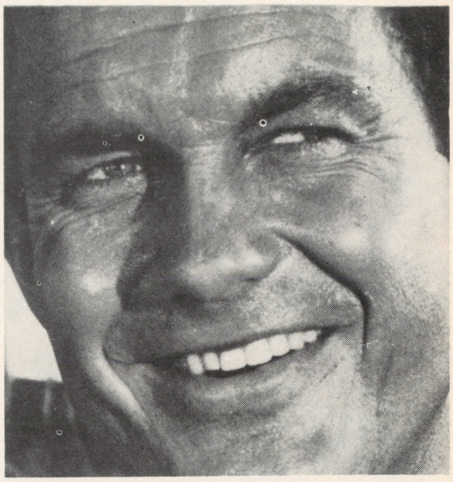
Stefanie and Ron Houseman, who plays one of the beach-boys.

LOVE HAS



Cliff Robertson: as an ex-beach-boy.

Lana Turner: as the wealthy Kit.

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YOU SAID YOUD HELP ME FIRST.
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1
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TACKLE
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MANY FACES

STEFANIE POWERS hasn't been in films for long but, after seeing her performance in *Love Has Many Faces*, it's obvious that she is here to stay.

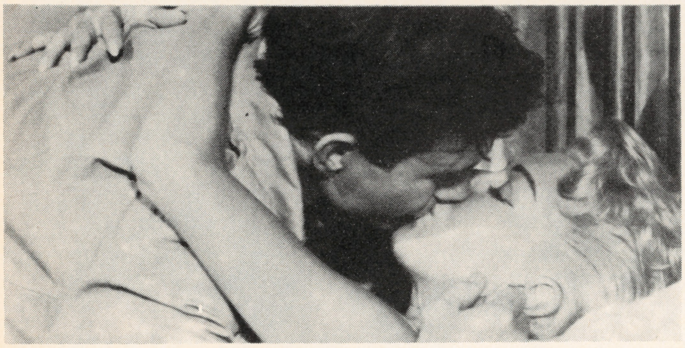
Stefanie calls her new film "a torrid love-drama". And she's right. She plays Carol Lambert, a young girl who flies from her home in Detroit to Mexico's sun-baked Riviera to attend the funeral of her fiancé, who was one of the resort's notorious beach-boys. Mostly disillusioned young drifters, who are bored and penniless, the beach-boys use the resort as a playground in which they seek sex and money.

Carol's fiancé had gone down to Mexico to "find himself". Instead he ends up dead. A golden bracelet is found on his wrist; a gift from the attractive and wealthy Kit (Lana Turner).

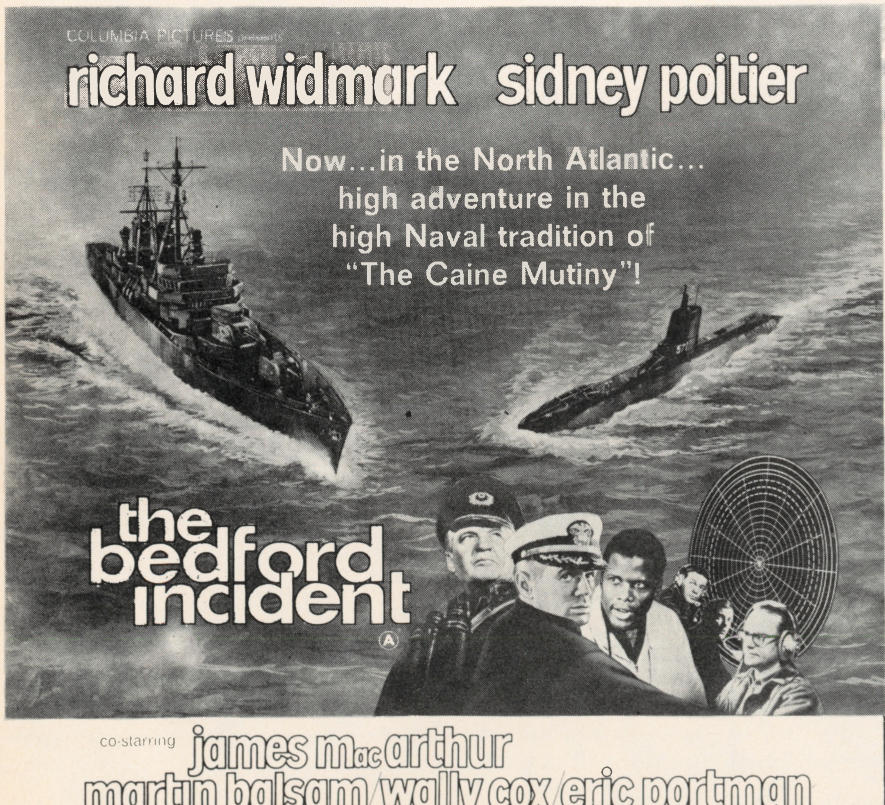
How did the boy die? Was it murder, suicide, or just an accident? Nobody knows and, what is more, nobody seems to care. "There will be less competition for us," say the other beach-boys, including Hank (Hugh O'Brian). Certainly, there are no tears from Kit, now married to ex-beach-boy Pete (Cliff Robertson).

Carol is determined to discover the truth. But it isn't that easy . . .

A fond embrace—but is one of them a murderer?



Stefanie plays Carol Lambert, a girl who is determined to discover the truth about her fiancé's death.



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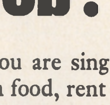


BB TODAY

Continued from page 34

Brigitte. She announced that she would not bother herself with the mundane tasks of motherhood, and assigned the child to a nurse. Jacques suffered two more nervous collapses and after one, in mid-1960, he slashed his wrists.

By the time he had recovered, Brigitte was being seen around Paris with Henri-Georges Clouzot, who was directing her in *The Truth*. Clouzot's wife heard about this, and she slashed her wrists. Charrier then slashed his wrists for the second time. This was 12th May, 1960. The following 28th September, her twenty-sixth birthday, Brigitte swallowed some pills and then took a razor to her own wrists. For 36 frantic hours it looked as if she were going to die.

"I HAD MESSED UP EVERYTHING," SHE SAYS TODAY. "I WAS A YOUNG, FOOLISH GIRL, AND I HAD DAMAGED SO MANY PEOPLE. I DAMAGED THEM THROUGH CARELESSNESS, STUPIDITY AND FOOLISHNESS, AND I HAD NOTHING LEFT TO LIVE FOR."

Once more Brigitte recovered. "But that was the day my adolescence ended," she said. "I knew then that I could not live for ever. That first time, with the pills, was an accident. This time I came as close to death as I possibly could. Now, I want to live for ever."

Presenting A New Image

Having abandoned the adolescent image, Brigitte Bardot, for the first time, means more to Frenchmen than a source of outrage, shock or incredulity. A French law passed last year was dubbed the B.B. Law, because she campaigned so arduously on its behalf. It orders that all animal slaughtering in France be done with a special stunning pistol instead of a club or hammer.

When Josephine Baker's orphans' village in Castelnaud-Fayrac was about to close because of money problems, Brigitte appeared on TV and made a moving appeal for donations. She had never even met Miss Baker. Thousands of francs poured in.

When she arrived in Mexico, she was met by the cultural attaché of the French embassy, who placed an automobile at her disposal, arranged for her to be whisked through customs, and helped her to find a house for her four-month stay. "After all," one embassy official said, "she is still one of our most important exports."

Sitting in her dressing-room, or walking in her odd, splayfoot stride around the set, Brigitte has attained a measure of peace.

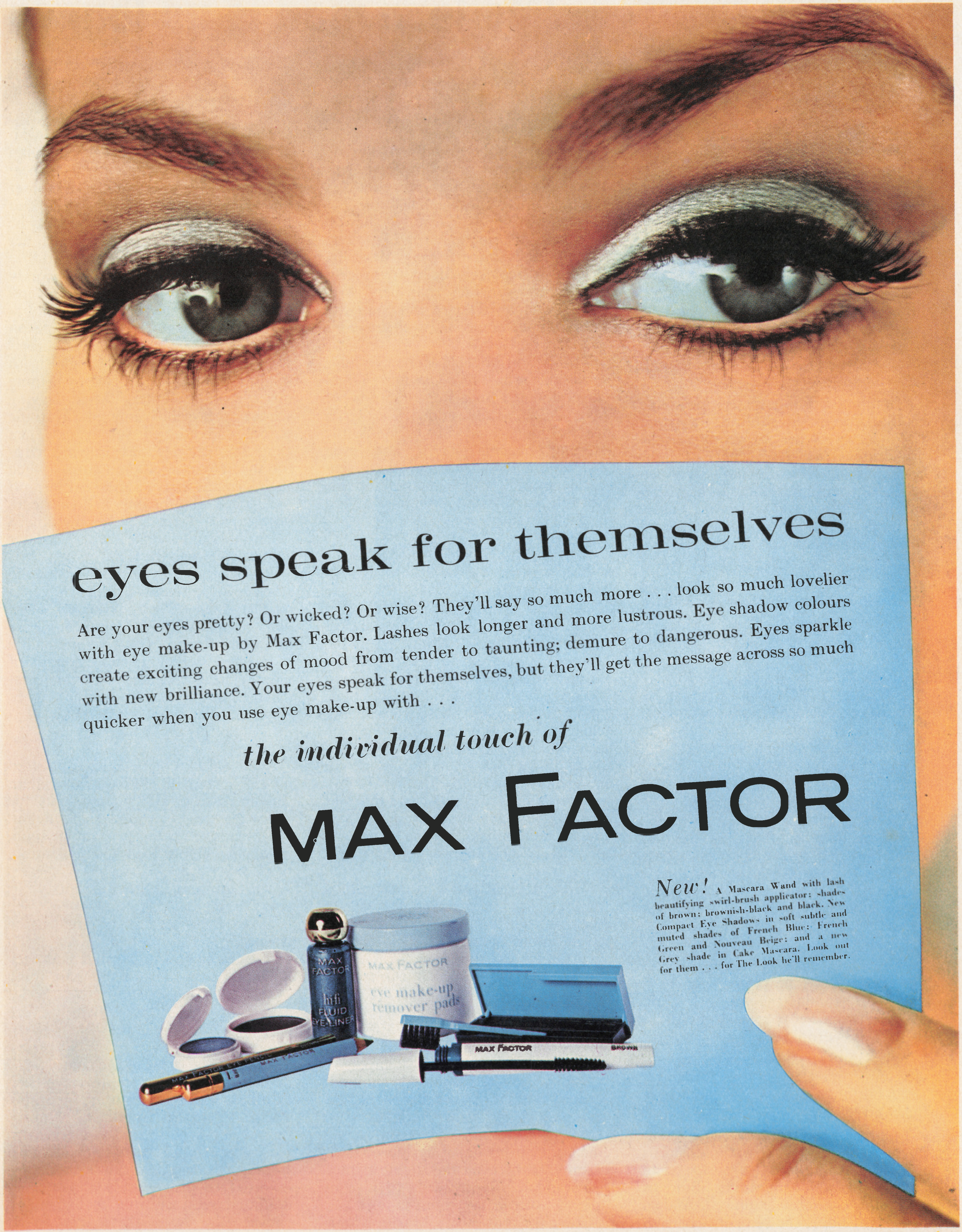
As an actress, she claims she has only one true ambition. "That is to act in an American musical comedy," she says. "I have never made a musical comedy, and only the Americans do them well. I can sing, I can dance, and I think I would be good in one."

As a woman, Brigitte is less certain about her future: "I am 30, but there are things about me that are still 15.

"I HAVE GONE THROUGH MUCH IN MY LIFE, AND YET I DO NOT FEEL AS IF I HAVE SUFFERED ANY GREAT TRAGEDIES. I LOVE TO LOVE, AND I HATE TO LEAVE—BUT I LOVE FREELY AND I LEAVE FREELY," SHE SAYS.

"I cannot imagine myself at 60. I am Brigitte Bardot. And that Brigitte Bardot, the one I see in the magazines and the newspapers, the one who is up on the screen, that Brigitte Bardot will never be 60."

Brigitte drew on her cigarette and leaned over to turn on the radio. A rock 'n' roll song hammered around the caravan and Brigitte tapped a long leg in time with the rhythm. She stared moodily at a point in space, and when she switched stations, you could see the tiny scars on her tanned wrist.



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‘Modern man is no longer

MASTROIANNI

Continued from page 23

He can speak English. And better than most people can pronounce his name (say, *Mas-troy-arny*). But he knows that his English is not yet good enough for film-work.

Lazy? Hardly. After all, nearly 50 films inside 20 years cannot be described as indolence. Although, admittedly, his main charm to the ladies is his world-weary, cannot-be-bothered, idly-romantic manner.

His films certainly foster this image of Marcello as the slothful, new-style Latin Lover. Whether in soul-searching dramas (*8½*, *The Night*) or light comedies (*Divorce—Italian Style*) he seems to spend more time in bed than Brigitte Bardot ever did. And this is particularly the case in his latest, most romantic presentation, *Casanova* ’70.

Think of Tom Jones, James Bond and Walter Mitty, all being played as one man by Peter Sellers—and there you have some rough idea of the jaded NATO officer roué, Commandant Andrea Rossi-Colombetti.

“He has a quirk, though, as a lover,” says Marcello. “All of his love affairs must have a decided element of danger, or else he is uninterested and usually impotent. The results of every encounter are disastrously funny.”

DANGER ADDS PASSION

For instance, in Paris, he likes to break into his own apartment where Michele Mercier is waiting for him—so that she’ll think he’s a burglar and try to shoot him. The danger adds the necessary piquancy to his passion!

In Italy, he goes inside a cage of lions to kiss the blonde lion-tamer (Liana Orfei). In Sicily, he pretends to be a doctor to examine the young Jolanda Modio—while her parents wait outside the closed bedroom door.

Back in Rome, he accepts an invitation from the luscious Margaret Lee—but only after he has cabled her husband to return . . . And so on.

Marcello comments: “This compulsion of Andrea’s for dangerous liaisons gets him into the most farcical and improbable situations. But, of course, he cannot help himself. And so he wins, I hope, the sympathy as well as the laughter of the audience.”

Marcello can talk happily for hours about his love-hungry commandant. “After a succession of soul-sick roles this one was a positive joy,” he explains.

Our man Bond usually makes do with about four girls a film. Joe Levine thinks *BIG* though, and ordered a very rounded dozen for Marcello.

Heading the list is Italy’s newest sensation, the radiant Virna Lisi—who actually ends up marrying Marcello. Britain is represented by two girls, better known in Italy than here: brunette Rosemary Dexter and Margaret Lee, a blonde bombshell with the looks of Marilyn Monroe.

France sent Michele Mercier, a huge success since her *Angelique* film; Yugoslavia donated Beba Loncar, from *The Long Ships;* Italy added the Orfei sisters, Liana and Moira, plus the exciting Luciana Paoli; and even Burma entered the event with sensuous Seyna Seyn—who had the distinction of sharing Marcello’s first English language scene.

“HILARIOUS ADVENTURE”

Best known of the lot to British audiences, however, is Austria’s memorable Marisa Mell—the third MM in the film. “But it’s that kind of movie,” she purred. Mmmmmm!

She is featured in probably the funniest of all Marcello’s adventures in the comedy. “It is hilarious,” she says. “Andrea can make love to women only when he is in danger. And when he discovers that my husband, an Italian count, kills all my lovers, his interest in me grows—boom, like that!”

Marisa fondly recalls meeting and working with Mastroianni for the first time. “Not the last, I hope,” she told me. “He is such an easy person to get on with.

“He’s a great artist, a marvellous friend, a fabulous partner. He will do anything to help you in a scene—he is never jealous or arrogant. He can be very funny, too. Between takes, he is always making quips. But once we start work—he works.”

Why, I asked her, is he the No. 1 heart-throb? “Oh, that’s easy,” Marisa smiled. “Because he is a darling . . . a rather fine human being. Ask anyone.”

I did—and she’s right. Mastroianni is perhaps unique in the film world. He is a world favourite without even speaking in the main language of the cinema. And his name has never been besmirched by even the slightest trace of a scandal. Nobody seems to have an unkind word to say about him.

Casanova’s director, Mario Monicelli, comments: “He is a director’s dream. A naturally gifted performer. He is always ready—never needs rehearsals—and is always intuitively right.”

Federico Fellini, the director who put Marcello on the international map in *La Dolce Vita*, explains his appeal this way: “Women want to mother him. He’s nice and naive; fallible and funny. Familiar, too—he could be anyone’s husband, ridiculous at times but lovable even when he’s bored.”

This handsome man, curiously balanced between fresh youth and serious maturity, was born in a mountain hamlet 50 miles from Rome on 28th September, 1924.

His childhood was tough, with school taking second place to helping his carpenter father. After leaving school, Marcello entered a trade school and studied surveying. Then came the war. He was drawing maps for the retreating Italian forces when the Germans arrived and sent him off to a forced labour camp. With a friend, he escaped—helped by his own maps—and hid out in Venice, where he later sold souvenirs to the GI’s.

When the war ended, Marcello started work again—as an usher in a cinema, then as a book-keeper for a film company. Both jobs convinced him what it was he really wanted in life—and he enrolled at the University of Rome Theatre Centre, where he first met Fellini and Luchino Visconti.

TO PLAY VALENTINO

Mastroianni’s features first appeared on the screen in 1947—in an Italian version of *Les Misérables*—and the following year saw his stage debut. He intends returning to the stage soon, in a play about Rudolph Valentino, the Latin Lover of yore.

The Latin Lover, Mastroianni style, is very different. “Modern man,” he likes to theorise, “is no longer the strong, forceful, masterful lover. Men today are so full of tension that they have no energy left for the main thing—*their relationship with women.* So we are living in an era where we are evolving a new relationship between the sexes.

“Therefore, most of the characters I have played in recent years have been apathetic, bored, confused, neurotic. They still appeal to today’s woman, though, because this *IS* modern man. He can no longer communicate with woman. So he either yawns or clowns in order to disguise his anxiety and doubt about just what is happening between the sexes these days. And today’s liberated woman, she senses

the strong, masterful lover'

that this is today's big problem. So she sympathises."

Marcello has worked with a remarkable number of fabulous women. Naturally, he adores Sophia Loren and Jeanne Moreau.

"Loren," he says, "is the one to marry and make a family with. But if you marry her, Moreau is the one to take as your mistress."

Other top names in his long roster of co-stars include: Claudia Cardinale, Brigitte Bardot ("You just put her on your wall, a pin-up that's all"), Anita Ekberg and Gina Lollobrigida.

Latest additions are Ursula Andress and Elsa Martinelli in *The Tenth Victim* — a science - fiction thriller. Ahead lie more films with Sophia—and sometime his first real full-blown English-speaking film. His choice? *Cosa Nostra*. But only if he can get Shirley MacLaine. "She reminds me of Ginger Rogers, who was always my ideal as a boy."

Whatever else the future may hold, he sticks firm to his motto in life: *Prima sono un uomo: I am a man first* . . . then an actor.

A married man at that. A fact that few of his female fans either know or seem to care about. Probably because he still appreciates other women: working girls, such as air-stewardesses and waitresses, more than starlets. His ideal? "I like feminine intelligence," he explains. "A woman with simplicity, understanding and tenderness—such a woman is invariably intelligent."

That's an apt description of his wife, former stage actress Flora Carabella, mother of their teenage daughter, Barbara. Both are rarely seen. Marcello permits no interviews or photographs of them.

Apart from his long locations, they are nearly always together—in any of their three homes: a flat in a middle-class Roman suburb; a luxurious old villa on the city perimeter; or their new home, a holiday villa in Florence.

Outside whichever home the family happens to be at, you'll find Marcello's car—a blue Lancia Flavia sports model. Generally it could do with a good wash. "So you see," he laughs in farewell, "I am a lazy man." Maybe, but he said that in English!

Why doesn't Marcello settle down and study the language? "It would be uninteresting if my teacher were a man, or an unattractive woman. And if she were young and pretty, who would want to waste time studying English?"

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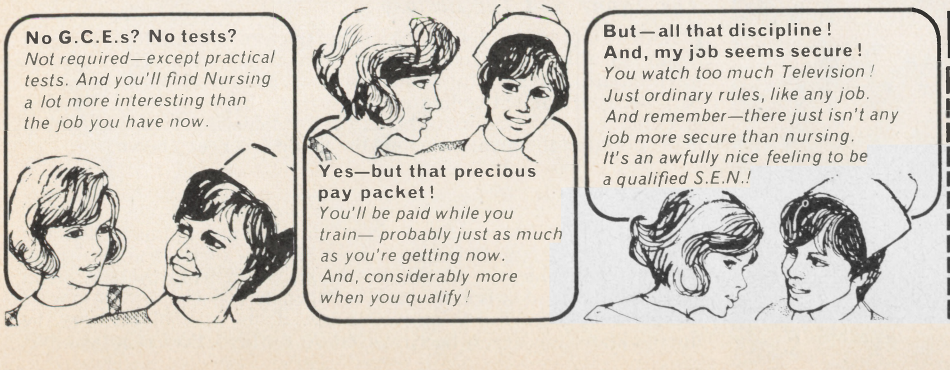

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DANCING

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BUS RILEY

MIRAGE

Bus Riley's Back In Town

●Michael Parks (seen right with Janet Margolin) plays a young drifter who returns home, after spending some time in the navy, to hear that his girlfriend (Ann-Margret) has married. She is still very fond of him but he soon finds a new interest in the waif-like Janet Margolin. The film is quite a mix-up of emotions, but it makes good entertainment.

The Guns Of Navarone

●Back with a bang in many parts of the country is Carl Foreman's thrilling war picture concerning a band of men—and two women—who set out to destroy the powerful guns that are proving a deadly threat to the Allies. The enormous task is made even more difficult when they realise there is a spy in their party. David Niven, Gregory Peck and Anthony Quinn head a distinguished cast.

Dr. No and From Russia With Love

WITH *Thunderball* just around the corner, Bond addicts can whet their appetites by seeing the first and second 007 adventures to be filmed, *Dr. No* and *From Russia With Love*. By now we all know about No, the mad monster who plays havoc with America's space race and who, to get rid of Bond, thinks up all sorts of nasty tricks including placing a fat tarantula in 007's bed.

In *From Russia With Love* James gets a more cuddlesome bedmate in the shape of Daniela Bianchi. More cuddlesome, yes—but could it be the delectable Daniela is even more deadly than the spider? Bond, when battling with the cunning SPECTRE agent (Robert Shaw), soon finds out.

You'll have to wait a long time to see another double-bill in this class. In fact, I can think of only two films that would provide such an exciting programme: *Goldfinger* and *Thunderball*.

BOND IN ACTION—with his girls, of course. Sean Connery meets heavenly Honey (Ursula Andress) on the beach of Crab Key, domain of Dr. No . . . and joins tantalising Tatiana (Daniela Bianchi) aboard the Orient Express.

The Agony And The Ecstasy

CHARLTON HESTON, Diane Cilento (picture left) and Rex Harrison star in this bold and brilliant film which tells the story of Michelangelo, the sculptor-painter who was commissioned to paint the barrel-shaped vaulted ceiling of the Sistine Chapel in Rome. Heston gives the best performance of his career as Michelangelo; a man whom many consider the greatest genius the world has ever known.

Mirage

GREGORY PECK is suffering from a lost memory in this thriller and even pretty Diane Baker can't help him out of his trouble. Peck gets involved when a man topples to his death from the top of an office building and he is in the building when it happens. Murder follows murder and, the awful thing is, because of his lapse of memory, he doesn't know how deeply he's involved. As the hero, Peck is impeccable.

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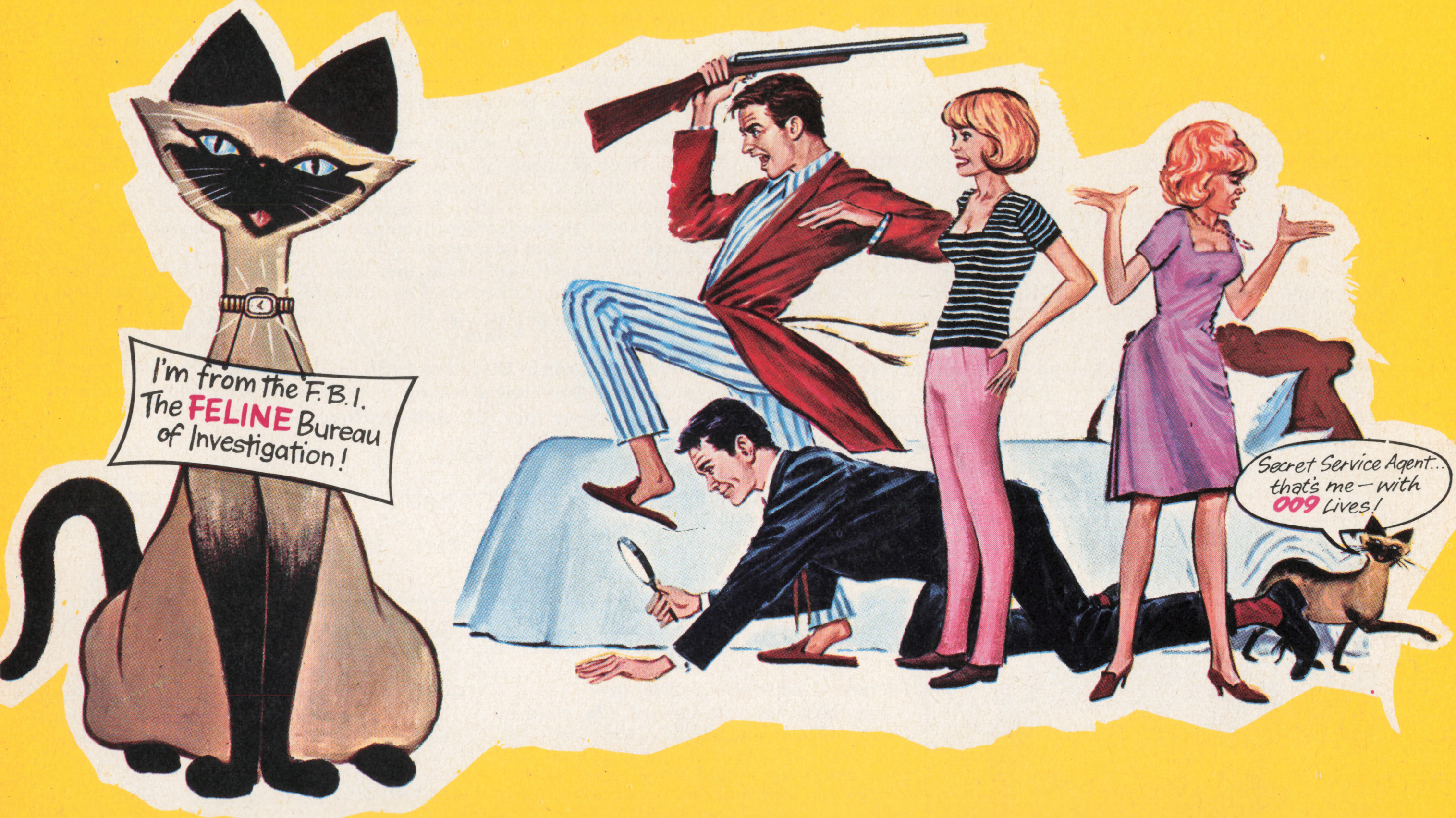
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Screenplay by THE GORDONS and BILL WALSH
Based on the book "Undercover Cat" by THE GORDONS
Co-producers BILL WALSH · RON MILLER · Directed by ROBERT STEVENSON

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BRANDO

Continued from page 15

mean nothing devious. It was just the way he studied at drama courses; he learned all he had to.

"Before New York, he had already learned about human beings and the jungle some kids find themselves in. Now he was learning to be an actor—and the best."

"*But that was 12 or more years ago*," I said. "*Before and during* A Streetcar Named Desire *shot him to fame. What is Brando like today—at 40?*"

"Oh, come on now," grinned Wally. "He's not a simple man who can be explained away just like that. He is, for example, always trying to sort things out. I think he regards his success as a device to enable him to do the things he wants to.

"I mean, look how involved he is in issues like the violated rights of American Indians . . . Civil Rights . . . a sane nuclear policy . . . He's very militant about these things.

"Personally, I don't know very much about the Indians. He sure does, though. He can talk about their case for hours."

"*He's a very serious kind of man, then*," I suggested.

Wally grinned broadly again: "No, no, no! He has the best sense of humour in the world. But like all people, he is serious about the things in life which are important to him. Above all else, Marlon is a very humane man. He's always very generous to many people. He shuns any kind of ostentation. And I'm sure he doesn't really know what he owns in the way of property—if he has anything at all, that is.

"As well as I know him, I certainly do not have any really clear picture of his assets, or anything like that. For Marlon doesn't really follow the business side of show-business at all. He's just not mindful of his business affairs.

"So now, like the Red Queen, he has to run very fast just to stay where he is . . ."

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KATRINA and the stars

ARIES *22nd March to 20th April*
For those who are married, life could be tricky and, after the middle of the month, you will need greater self-restraint and tact. Financially, it should be a good period, though you may find that overheads at home take away some of your profits.

TAURUS *21st April to 21st May*
There is a restless feeling this month which could be hard to cope with if circumstances insist that you stay put and follow routine. However, too much activity (either physical or mental) could overtax your strength. On the brighter side, you will enjoy goodwill in business relationships.

GEMINI *22nd May to 21st June*
There are indications of great business activity during the month. Also, changes among fellow workers and alterations in routine will demand great alertness.

CANCER *22nd June to 23rd July*
You will do well to remember throughout the month that a little tact and understanding will help to keep life pleasant. Financially, there are good omens for "unearned money".

LEO *24th July to 23rd August*
Many important issues come up for consideration. Among these is one which concerns status and an extension of responsibilities. If married, it is a very happy time. Cash problems will resolve themselves.

VIRGO *24th August to 23rd Sept.*
Finances will need careful thought and it will not be advisable to plunge into unnecessary extravagances. On a happier note, responsibility or anxiety will be lifted, and the future looks very much brighter.

LIBRA *24th Sept. to 23rd Oct.*
During November speculative "luck" should be better than usual, and you may do well in this way around the 15th and 19th. The same dates are fortunate for social activities and if you are planning entertainment, try to arrange it for those dates.

SCORPIO *24th Oct. to 22nd Nov.*
Traditionally, November is YOUR month. Livelier times and increased social activity are likely. However much of a recluse you may normally be, you will get the urge to make new friends in the early part of the month.

SAGITTARIUS *23rd Nov. to 22nd Dec.*
You may be tempted to rest on your oars, and you could lose a good deal of impetus because of failure to put in sufficient effort. This is a pity, for the trends are not good enough to warrant neglect of routine work.

CAPRICORN *23rd Dec. to 20th Jan.*
This is a good month to embark upon anything new connected with business affairs. There are indications now of greater gains than usual: for some, it will come in the form of extra earnings, and others will benefit by a stroke of luck.

AQUARIUS *21st Jan. to 19th Feb.*
It seems that you must still be on guard against disputes in your private life. This disruptive trend in emotional matters has been in evidence recently but will disappear very soon with a little help from you.

PISCES *20th Feb. to 21st March*
Although November may not be a profitable month for Pisceans, it could be a time of useful plans and achievement. Pursue schemes with long-term results.

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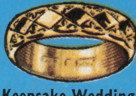
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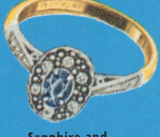
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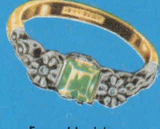
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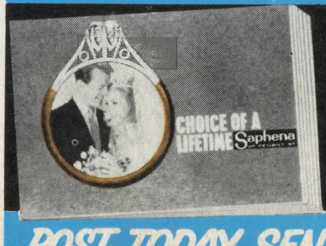

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